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JUNE, 1932 NUMBER 3

The Modern Language Forum

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MODERN LANGUAGE FORUM
Formerly MODERN LANGUAGE BULLETIN, Established 1915
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1832—GOETHE AND HIS MESSAGE—1932

By WILLIAM DIAMOND, *University of California at Los Angeles*

Goethe is a man of comprehension and commanding intellect, of rich imagination, and strong, simple, healthy common sense. In character he was calm and dignified; of great gentleness and benignity in his judgments of other men; of great sensibility to all forms of beauty, and great love for all the forms of truth.

—*Henry Wadsworth Longfellow.*

AT this time when the whole civilized world is celebrating the hundredth anniversary of Goethe's death, it seems proper to re-examine the essential features in the character of Germany's foremost poet and to pass in brief review those of his works which even now stand out as embodying vital problems and aspirations of modern society. On this occasion we may well ask not only what Goethe was for his time and his people, but also what Goethe is for our time and our people—what insights, convictions, ideals we may gain from his works and personality that will help us in facing the manifold problems which beset our own life. The eminent English literary critic, Sir Edmund Gosse, wrote shortly after the World War these monitory words: "We must be careful to see that the general prejudice which recent events have created, or emphasized, in our minds against German schools of thought does not extend to depriving us of the incomparable privilege of sunning ourselves in the broad light of Goethe." And Thomas Carlyle wrote one hundred years ago the words of prophecy: "In the obituary of these days stands one article of quite peculiar import; the time, the place and particulars of which will have to be often repeated and rewritten, and continue in remembrance many centuries: this namely, that Johann Wolfgang von Goethe died in Weimar, on the 22nd of March, 1832. . . . So, then, our greatest has departed. The heavenly force that dwelt here victorious over so much, is here no longer. . . . The unwearied workman now rests from his labors; the fruit of these is left growing, and to grow. His earthly years have been numbered and ended; but of his activity, for it stood rooted in the eternal, there is no end. . . . All that we mean by the higher literature of Germany, which is the higher literature of Europe, already gathers around this man, as its creator. . . . And now we turn back into the world, withdrawing from this new-made grave. The man whom we love lies there; but glorious, worthy; and his spirit yet lives in us with an authentic life. Could each here vow to do his little task, even as the departed did his great one; in the manner of a true man, not for a day, but for eternity! To live, as he counselled and commanded, not commodiously in the reputable, the plausible, the half, but resolutely in the whole, the good, the true: *Im Ganzen, Guten, Wahren resolut zu leben!*"

Although a century has now passed since then, it is still difficult fully to comprehend and measure the significance and far-reaching influence of Goethe's life, works, and personality. And yet there was hardly ever a time when it was more necessary to keep the spirit of Goethe alive among us than now, when the relations between the nations have become worse than barbarous; when scarcely anything can be called true, honest, pure, or sublime without evoking the smiles and sneers of those who profess to be wisest in their generation. We can barely believe our eyes when we turn back to the life which not more than one hundred and fifty years ago satisfied the desires of such men as Lessing, Herder, Schiller and Goethe. The duchy in which they lived was small, their houses modest, their diet simple, but their hearts were large, their minds soared high, and their sympathies embraced the whole world. As Goethe wrote in one of his letters to Carlyle, "We then thought of nothing but striving, no one thought of asking for rewards, but was only anxious to deserve them."

Goethe is beyond any doubt the foremost poet not only of his time but also of the last three centuries. Matthew Arnold speaks of him as "the greatest poet of modern times, not because he is one of the half dozen

human beings who in the history of our race have shown the most signal gift for poetry, but because, having this gift, he was at the same time in width, depth, and richness of his criticism of life by far the greatest man." Most of us recall Matthew Arnold's lines on the occasion of Goethe's death:

> "When Goethe's death was told, we said:
> Sunk, then, is Europe's greatest head.
> Physician of the iron age,
> Goethe has done his pilgrimage.
> He took the suffering human race,
> He read each wound, each weakness clear;
> And struck his finger on the place,
> And said: *Thou ailest here and here!*"

It is not the poet alone in Goethe that fascinates and captivates. It is as a natural and spiritual force, as a human and magnificent personality that one studies him with ever increasing wonder and delight. He was more superbly endowed than any of his predecessors for several centuries; he was more epoch-making than any of his contemporaries; he was more highly gifted than any of his successors. In the words of the late Danish critic, Georg Brandes: "Goethe is among the minds what the Pacific Ocean is among the waters of the earth. The peaceful or Pacific Ocean is at once the largest and the deepest. In reality only a small part of it is pacific. To the north and south of this narrow belt the Pacific Ocean is tossed about by winds, it has its currents and its counter-currents, its warm streams and its cold streams. It has earthquake waves, too, which are unlike those of any other great body of water. It is even so with Goethe in that he is the greatest and deepest of creative minds known to modern times. There is also in his life and life-work a broad, peaceful zone, while all the rest is quiet and storm, warm streams and cold streams, currents and counter-currents, and earthquake waves as well."

In Germany, of course, and with German-speaking people, Goethe enjoys unparalleled renown. His influence on his own people is immeasurable, overwhelming. If Germany is intellectually one of the most powerful countries on earth, Goethe has had his part as a teacher and educator in this development. But even other nations generally admit that there is no name in the literary history of modern times which is at all comparable to that of Goethe.

One of the essential ideals of Goethe, which he cherished with intense devotion and for which his countrymen have often rather blamed than praised him, was his cosmopolitan sympathies, his anti-nationalism. To see a man like Goethe watching the the growth of every literature and trying to find out what is true and beautiful and permanent in every one of them is a real treat in an age of rampant nationalism. It is quite refreshing, when reading Goethe, to hear the warmest praise of French, English, Spanish, and Italian peoples and their literatures. Like most of the thinkers of the eighteenth century, he was above and beyond nationality. When the French overran Germany he refused to hate them, and had, moreover, an unbounded admiration for Napoleon. During and after the War of Liberation he was blamed for not having taken up arms, or at least for not aiding the cause in his capacity as a poet by writing war songs. "It is an absurd world," he says about this to Eckermann, "which knows not what it wants, and must be allowed to go on talking. . . . We cannot all serve our fatherland in the same way; everyone does his best according to the light that is in him. I have had toil and trouble enough during half a century; and, while I have been engaged in the things which nature has allotted to me as my daily task, I can say that I have allowed myself no rest either by day or by night; I have permitted myself no recreation, but have toiled and striven as well and as much as I could. . . . To sit in a room and write war songs, that is not my style at all, that was not the business of *my* life, not *my* duty. . . . Throughout my whole poetic career I have never had recourse to affectation. What I did not live, what I did not feel a burning impulse to express, I have never fashioned into poems or utterances. Love poems I have written only when I loved. How, then, could I write songs of hatred without hating? And (between ourselves be it said) I did not hate the French, although I thanked God when we were rid of them. How could I, to whom culture and barbarism alone are of importance, have hated a nation which belongs to the most cultivated in the world, and to which I owed so large a portion of my own culture? After all, national hate is, as a rule, a peculiar thing. At the lowest stages of culture you will always find it most strongly and keenly developed. Yet there is a stage at which it entirely disappears, when one stands in a certain sense *above* the nations, so that one

is affected by the good or bad fortune of a neighboring people just as though it had happened to one's own. This stage of culture corresponds to my nature, and I had become inured to it long before I reached my sixtieth year." A truly memorable utterance which deserves careful consideration in our own day and age.

At the age of twenty-three Goethe produced his *Götz von Berlichingen,* which made him known throughout the German speaking world and which made an epoch in the history of the German drama. This burly, iron-handed robber-knight proved a tremendous figure in a century of delicate rococo sentiments, a century with powdered locks and padded calves and silk stockings. Bold and generously unsuspicious and simple as a child, he is the embodiment of all that is noblest and best in his age, as fine and genuine a type of medieval manhood as ever appeared in reality or in fiction. But his appeal was to more than the German people. Walter Scott translated *Götz* into English, and it was this play and Bürger's *Lenore* that moved him to sing and write of the achievements of his own people.

But it was *Werther* which, a year later, discovered Goethe and German literature itself to the world at large. In it Goethe has written the heart-history of the time. A vibrating sincerity, a profound sentiment of nature, a style admirable for its grace and its poetry gave to this novel its perpetual youth. Its success was prodigious in every country. It was imitated, parodied, discussed, and criticized, extolled to the skies, ridiculed, and condemned. It was translated into about thirty languages, and even found its way to China, where with trembling hands artists painted the figures of Werther and Lotte on porcelain.

In *Wilhelm Meister* Goethe produced one of the great novels in the world's literature. Next to *Faust* it contributed more than any other of his works to spread the fame of its author and to establish his literary authority forever. Next to *Faust* it is the most distinctly autobiographical, and at the same time the most universal, of his works. It emphasizes the education of character and the development of the genius that lies dormant in every one of us. "Know what thou canst work at!" was one of the principal teachings Carlyle drew from its pages. He continues: "The philosophical discussion it contains; its keen glances into life and art; the minute and skillful delineation of men; the lively, genuine exhibition of the scenes they move in; the occasional touches of eloquence and tenderness, and even of poetry, the very essence of poetry; the quality of thought and knowledge embodied in a style so rich in general felicities cannot escape wholly the observing reader even on the most cursory perusal." And Sir John Seeley enlarges admirably upon the same idea: "The lesson of the book is that we should give unity to our lives by devoting them with hearty enthusiasm to some pursuit, and that the pursuit is assigned to us by nature through the capacities she has given us. It thus makes manifest Goethe's belief which causes him to substitute for the idea of pleasure that of satisfaction of special inborn aptitudes in each individual. His system treats every man as a genius, for it regards every man as having his own unique individuality, for which it claims the same sort of tender consideration that is conceded to genius."

Goethe's lyrics are among the best in the world's literature. Not an inconsiderable number of them have become the common property of the whole world. His poems have suggested countless settings to great composers, and have been carried far and wide on the wings of their melodies.

First, of course, in spiritual significance, in universal appeal, stands *Faust,* one of the greatest works in all literature. To the world at large that knows little of German literature, Goethe is the author of *Faust.* And this is perhaps as it should be, for *Faust* reflects Goethe's soul in youth, maturity, and age. He worked on it at intervals for sixty years. "When a great poet," Henry Wadsworth Longfellow wrote, "is at work all his life long upon a single poem, we have reason to expect something extraordinary. Nor are we disappointed in this great masterpiece of modern German poetry. It is indeed a wonderful production; a poem which probably will live longer, and be more individually read and admired than any other of the age." More than any other literary work "it is an embodiment of what is noblest in modern life: the restless activity, the incessant striving from lower spheres of existence to higher ones, from the sensuous to the spiritual, from enjoyment to work, from creed to deed, from self to humanity." Dissatisfied with the limitations of human knowledge and realizing that in his attempt

to solve the problems of life by philosophy and theology he has wasted his time and failed to live his individual life, Faust gives himself to magic in order:

> That he may the bitter task forego
> Of saying the things he does not know,—
> That he may detect the inmost force
> Which binds the world, and guides its course;
> Its germs, productive powers explore,
> And rummage in empty words no more!

Faust makes every new experience a stepping stone to a higher and more complete form of existence. Sin itself seems to ennoble him. Every new temptation he turns into an opportunity for wider activity. He ends as a champion of democracy; his last vision is that of a free people living on a free soil; and dying, he proclaims the redeeming power of ceaseless endeavor:

"Nur der verdient sich Freiheit wie das Leben,
Der täglich sie erobern muss."[1]

Finally, by his unquenchable aspiration and striving after truth, he is saved, and the angels sing as they carry his soul to heaven:

"Wer immer strebend sich bemüht,
Den können wir erlösen."[2]

Faust illustrates more powerfully than any of the poet's works the lesson he never wearied of teaching, the lesson that the deadly sin is not error, or wrong doing, but lassitude and stagnation. God himself did not create a static world, but all is in a state of creation. The highest is not the thing created (*das Gewordene*), but the state of creation itself (*das Werdende*). Goethe ever and ever again contrasted these two terms. "The Godhead," he once said to Eckermann, "is active in the living, and not in the dead; it is present in the evolving and changing, but not in the thing created and at rest."

Speaking of Goethe's *Faust*, Henry George Lewes said: "It appeals to all minds with the irresistible fascination of an eternal problem, and with the charm of endless variety. It has every element: wit, pathos, wisdom, force, mystery, melody, reverence, doubt, magic, and irony. Not a chord of the lyre is unstrung, not a fibre of the heart untouched. Students earnestly wrestling with doubt, striving to solve the solemn riddles of life, feel their pulses strangely agitated by this poem; and not students alone, but as Heine with allowable exaggeration says, every billiard marker in Germany puzzles himself over it. In *Faust* we see, as in a mirror, the eternal problem of our intellectual existence." The drama has supplied thousands with the fundamental basis of their views of life; the gospel it preaches is the gospel of our century. It is the gospel of social endeavor.

And all the other works of Goethe, from *Egmont* to *Iphigenie* and *Tasso*, from *Hermann und Dorothea* to *Die Wahlverwandtschaften* and *Westöstlicher Diwan*, to mention but a few of the more outstanding ones, are imbued with the same exalted conception of human life. Probably no other poet ever looked at life from so broad a point of view and with so little bias; probably no other poet rounded out his own personality more consistently and more completely.

Perhaps the best advice to be given to readers in our age of hurry and bustle is that they read the wonderful record of Goethe's thoughts and table talk, *Conversations of Goethe with Eckermann and Soret*. It is one of the most enlightening and stimulating books in the world. From all kinds of details about life Goethe returns continually to the highest and deepest subjects that can occupy the mind of man. Here are but a few examples:

> "The occupation with the ideas of immortality is for people of rank, and especially for ladies, who have nothing to do. But an able man, who has something regular to do here, and must toil and struggle and produce day by day, leaves the future world to itself, and is active and useful in this."
>
> "To me, the eternal existence of my soul is proved from my idea of activity; if I work on incessantly till my death, nature is bound to give me another form of existence when the present one can no longer sustain my existence."

Regarding the building of the Panama Canal Goethe prophesied in a conversation of February 21, 1827:

> "This belongs to the future and is reserved for a great and energetic organizer. It is, however, certain that if a canal is successfully cut through, so that vessels of any size and any cargo can go through it, the result will be of incalculable importance to humanity. I should, however, be astonished if the United States did not contrive to keep such a work as this under its own control. . . . It is easy to foresee that this youthful state, with its marked tendency toward the west, will, in the course of thirty or forty years, have overrun and populated the huge tracts beyond the Rocky Mountains. It is also to be anticipated that the

[1] He only earns his freedom and his existence, who daily conquers them anew.

[2] Whoever striving exerts himself, him we can save.

whole coast of the Pacific Ocean, where nature has already provided so many safe and spacious harbors, will gradually become the site of important seaports, facilitating an immense traffic between the United States on the one hand and China and the East Indies on the other. In such a case it will be not only desirable but almost indispensable that trading vessels should have an easier and quicker route for passing between the west and the east coasts of the United States than has hitherto been afforded by the tedious, tempestuous, and expensive voyage around Cape Horn. I therefore repeat that it is absolutely indispensable for the United States to effect such a passage; and I am certain that they will do it."

Even these few quotations will indicate the range of the book in which the broad light of Goethe is suffused in every page. Incidentally it may be worth mentioning that the youthful United States had attracted Goethe greatly and inspired him with hope and enthusiasm. He could never learn enough about the government and the character of the new republic. We recall here his lines beginning:

"Amerika, du hast es besser
Als unser Kontinent, das alte."[3]

For Goethe's pure wisdom the English reader may go to *Maxims and Reflections*. These are marked by depth and truth and sanity of observation. It is no concern of Goethe's to dazzle the mind by the brilliancy of his wit; nor does he strive to say things because they are striking, but because they are true. Here are a few examples:

"How can a man come to know himself? Never by thinking, but by doing. Try to do your duty, and you will know at once what you are worth."

"The most insignificant man can be complete if he works within the limits of his capacities, innate or acquired; but even fine talents can be obscured, neutralized, and destroyed by lack of the indispensable requirement of symmetry."

"It is a great error to take oneself for more than one is, or for less than one is worth."

"Piety is not an end, but a means; a means of attaining the highest culture by the purest tranquility of soul."

"Everyone has his peculiarities and cannot get rid of them; and yet many a one is destroyed by his peculiarities, and those, too, of the most innocent kind."

Thus Goethe is not less great as a thinker than he is as a poet. Perhaps in his power of interpreting as an entirety the universe within which his life was cast he was the greatest thinker the world has seen. But at the same time he had a deep aversion to purely abstract considerations. In this he differs radically from the majority of the great German thinkers. "The Germans," he once observed to Eckermann, "make life considerably more burdensome than is necessary by their deep thoughts and ideas which they seek in everything and fix upon everything. Only have the courage to give yourself to first impressions, allow yourself to be delighted, moved, elevated, nay, instructed and inspired as by something great; but do not imagine that all is vanity if it is not abstract thought and idea." Goethe was not a metaphysician. He lived and died an investigator.

Nor was he ever the calm Olympian he is so often represented. That was a convenient pose he could assume. "I have always been regarded," he said, "as a man specially favored by fortune. But at bottom it has been nothing but trouble and work; and I may truly say that in my seventy-five years I have not had a month of true enjoyment. It was the perpetual rolling of a stone that was always rolling back."

In the field of natural science Goethe discovered the structure in the human jawbone analogous to the intermaxillary bone in apes, and became Darwin's predecessor by his enunciation of organic evolution. "There are but few," Ernst Haeckel, the distinguished naturalist, wrote, "who have an idea of the great value of Goethe's work done in the natural sciences, and of the gigantic progress with which he surpassed his own age, so that most naturalists of that time were unable to keep abreast with him."

As a naturalist Goethe observed nature closely and studied nature's silent but steady process of growth. He transferred the lessons nature taught him to the development of mankind. Accordingly, Goethe believed in evolution rather than in revolution. He frequently discussed the causes which produce revolutions. In one of the conversations with Eckermann in 1824, he recalled an unfinished drama, *The Agitators*, which he had begun thirty years before under the fresh impression of the French Revolution, and which might be regarded as a statement of his political creed. One of the characters of this play was a countess who had just returned from Paris, where she had witnessed incidents of the Revolution and drawn a wholesome lesson from them. Goethe said: "She had become convinced that the masses could be controlled, but not oppressed, and

[3] "America, you're happier far than this old continent of ours."

that a revolutionary uprising of the underclasses was invariably caused by the injustice of their rulers. Therefore she decided to avoid any unjust act. Henceforth she would not witness any injustice in silence, even though she might be called a democrat." Continuing the conversation, Goethe said: "I thought the statement was entirely commendable. It was my own feeling and remains so today. My only reward at the time was a storm of abuse which I need not repeat."

When Eckermann pointed out to Goethe that he had always defended popular freedom, the poet said. "I was never a friend of arbitrary government. I was always convinced that a great revolution is never caused by the people but by the ruling classes. Revolutions are impossible as long as governments are consistently just and alert to introduce reforms instead of resisting them until there is no other resort than force . . . Progress is unceasing, society is constantly changing. Institutions which at first suited conditions under which they originated may become criminally unjust half a century later." He returns to the same topic in another conversation. "It is true that I am not a friend of revolutionary mobs seeking to rob, murder, and burn, and who, to conceal their base purposes, feign false devotion to public welfare. . . . I hate violent overturns, because they destroy as much good as they produce. I hate the men who actually make revolutions, but I also hate the men creating conditions which make revolutions inevitable. . . . My whole soul revolts against what is violent and catastrophic, because it is contrary to my nature. I love plants. I love roses, as the most perfect flowers which Germany produces. But I am not such a fool as to insist that my garden shall be filled with them now at the end of April. I am happy if I only begin to see their green leaves, and watch these leaves grow larger. I shall be happy when I see the buds next May, and I shall be supremely happy in June when the roses blossom in all their beauty and fragrance. Can't a man wait until the proper season? Must he always be forcing things in hot-houses?"

A great deal of the perennial fascination of Goethe and his work is to be found in the totality of his career, in his splendid endeavor to envisage the world ever more broadly and more sanely. He stands for a larger and deeper synthesis of life than the world had previously known. In the words of Calvin Thomas: "Little by little he gathered up into the crucible of his mind all the great values which the past had contributed to the upbuilding and enrichment of the human soul, and fused them into a new spiritual texture. His childhood was nourished on the Bible, and his youth was deeply stirred by the mystic appeal of the Christian faith. Then came, in the prime of manhood, the glory that was Greece with all that Hellenism implies for the modern man; the Italian Renaissance, with its passion for ideal and sensuous beauty; science, with its endless vistas of heights to be won by laborious investigation. Add to this the strenuous discipline of long public service in one of the most pregnant epochs in human history." What writer of books ever lived so much as did Goethe?

Goethe is really a spiritual emancipator. He is a great apostle of free humanity. He is a classic of individualism. The full assertion and complete development of personality is to him the fundamental and sacred law of human activity. While in Rome he had written: "Nor will I rest now until nothing is mere word and tradition for me any more, but everything is a living conception." In taking such an attitude to all human experience he became most active in freeing man's mind from routine thinking. "If I were to say what I had really been to the Germans in general and to the young German poets in particular, I should say that I had been their liberator."

Like Home and Dante and Shakespeare, Goethe is a universal genius and belongs to the world rather than to a particular nation or race. In the words of Carlyle, "Minds like Goethe's are the common property of all nations." To study him may perhaps not make us in a narrow sense better citizens or more ardent patriots, but it will give us a certain inner freedom. "A man who really understands my writings and my soul," he said once to Eckermann, "will have to acknowledge that he has gained thereby a certain inner freedom." And after all, inner freedom is one of the most precious things that can be communicated by one mind to another.

Goethe's conception of activity dominates his conception of nature as well as of man. Nature was for him always a state of be-

coming. His finest expression of this idea is the great hymn of the *Erdgeist* in *Faust*. But that is untranslatable. Here is a little poem which expresses the same idea:

"Into the sea that breeds us all
The unit should be glad to fall;
For evermore creative Fate
Will make, dissolve, and recreate,
Till by its working comes to birth
A purer sun, a fairer earth.
Continuously the shaping cause
Moves on and only seems to pause,
And all that struggles to abide
Is swept along the eddying tide."

And the following words of the aged Faust may well apply to the aged Goethe himself:

"All I have done is to desire and grasp,
Desire again, again pursue and clasp.
Storm through the world, at first with youthful rage,
Then growing ever warier in my age.
This world is eloquent to a man of worth,
Why should he seek a heaven above the earth?
Through joy and pain triumphant let him ride,
Still pressing on and still unsatisfied."

Goethe's philosophy of life is not to let lassitude of heart, inertia, make our lives unhealthy and stagnant, but to be genuine and strenuous, to develop those faculties with which we have been endowed and thus render our lives harmonious. In the words of Faust:

"Courage I feel, abroad the world to dare,
The woe of earth, the bliss of earth to bear,
With storms to wrestle, brave the lightning's glare,
And mid the crashing shipwreck not despair."

Goethe pronounces false and blasphemous the maxim that "all is vanity." That "all is *not* vanity" is indeed almost the substance of his philosophy. The true task of education is not so much to preserve from error, but to guide through error to fuller individuality and richer experience. Whoever prefers moral energy to moral formalism, a cultivation of the essential to the mythical values in literature and in life, will draw endless inspiration and guidance from the life and writings of Goethe, Germany's foremost poet and one of the supreme minds of all literature; one whom Matthew Arnold called the "clearest, largest, and most helpful thinker of modern times"; of whom Emerson said that "the eternal genius that built the world had confided itself more to him than to any other," and Heine, the most brilliant of Goethe's successors, "Nature wanted to see how she looked and she created Goethe."

FIVE FACTORS OF A READING TECHNIQUE

II. Silent Reading

By OTTO F. BOND, *University of Chicago*

READING is probably the most important, the most elusive and the most mismanaged phase of language learning. Much of the misunderstanding about it arises from our general uncertainty as to the exact nature of the learning processes involved in reading, whether in the vernacular or in a foreign tongue, although much of what Wundt has said on the psychology of reading has successfully resisted the attack of time.

But whatever may be our lack of exact knowledge on the subject, we do not seem to be deterred from putting forth a variety of specific methods, each claiming reading as the ultimate if not the immediate objective, in spite of the fact that "no method has ever yet been evolved and no book written, nor in the nature of the case is it likely that such will ever be produced, which will enable anybody to follow a routine course in the assurance that certain results must follow."[1] Evidently, teachers as well as students have their mental "sets."

It is not the purpose of this article to propose a method for teaching reading. It will, however, outline the procedure in a first-year college sequence in French, indicate the place that reading holds in the organization, defining briefly the nature of one type of reading, namely, "extensive" or silent reading, and cite a single set of objective evidence that the ability to read has been attained as an end-result of the sequence. Although the selection of reading material, making it accessible, controlling the individual reader, the motivation of reading, and testing the reading product are all

questions of importance, the writer is of the opinion that the question of organization for training in reading is of *first* importance in determining the final product.

The fact that the procedure under discussion is taken at college level should not detract from its value for the high-school teacher. As Morrison and Buswell have shown, there is little difference between beginning language students at these two levels. The age range of 164 students following this procedure two years ago was 16/38; the correlation between age and total score on the American Council tests for grammar, vocabulary and reading was —0.04. Age, apparently, is almost a negligible factor here.

DIAGRAM I. Structure of the First-Year Sequence in FRENCH. University of Chicago.

UNIT I

Periods: 0 5 10 15 20 25 30 35 40 45 50

Plan and Phon. Introd. to Course and Forms	Analytical Grammar for Recognition Purposes only	v e r b s	Aural drill
			Oral and Written Practice
			Vocabulary Expansion
			Extensive Reading
Intensive Reading, with Inductive Exercises			

UNIT II

0 5 10 15 20 25 30 35 40 45 50

Phonetic Review with Lab. Practice	Aural comprehension. French in class
	Oral and Written Free Composition
	Vocabulary and Sentence Expansion
	Intensive Reading. Inductive Exercises
Extensive Reading, with Reports and Conferences	

UNIT III

0 5 10 15 20 25 30 35 40 45 50

Brief Review Grammar for Composition and Reading Skills	Aural Drill. Dictation
	Oral and Written Drill
	Vocabulary and Idioms
	Intensive Reading
Extensive Reading: Reports, Conferences, Correlation	

Our procedure, as outlined in *Diagram I*, is as follows:

Unit I, or the first quarter of approximately fifty 50-minute recitation periods, begins with record-taking, a brief outline of the year-sequence and the place in it of the first unit, with four periods devoted to a general introduction to the sounds of French.

There follow twenty periods of analysis of the variable forms of grammar and of the simpler matters of syntax necessary for early reading, and three periods of intensive study of the irregular verbs. This is the so-called "passive" phase. The language of the classroom has been wholly English. In thirty periods, or six weeks, the student has been put in condition for beginning his reading experience.

Meantime, since the third week, unassigned classroom reading of an intensive text has been supplementing the grammatical analysis and demonstrating how to meet the problems peculiar to learning to read a foreign language. This activity is viewed as pure practice-drill, subject to neither lesson assignments, recitations, nor grades. For most students, this attitude is a new one. Its main function, of course, is to break down language resistance, stimulate interest and inspire confidence.

In the last twenty periods of Unit I, however, the intensive reading assumes a new function; it becomes the basis of aural, oral and written practice and the source of vocabulary expansion. Home assignments are made and individual recitations are heard, although most of the earmarks of lesson-getting are studiously avoided. As previously stated, much of the teacher's time goes into the correction of student attitudes, particularly toward the principle of trial-and-error which is in full operation.

Parallel to the classwork goes extensive reading, furnishing the student with the abundance of running discourse so necessary for establishing the reading adaptation. In all its aspects, it is voluntary. The student is made to understand that the reading is without formal credit and is not graded, and yet not to be neglected if he wishes to accomplish his purpose in registering for the course. For it is true that out of 1,009 students who registered for the first-year sequence in French in 1923-1928, 32% stated

that reading was their *sole interest* in the course, and 710 (70%) claimed reading or reading plus one other interest as their objective. This is the opportunity that he sought!

Unit II begins with a 10-period review of the sounds of French as a remedial period for the correction of poor pronunciation and audition. Obstinate cases are sent to the phonograph for extra drilling.

The extensive reading, voluntary in Unit I, now carries a minimum requirement based on the median accomplishment of previous years. It is subject to control through prepared report-forms, weekly conferences and guide lists, but it remains, as in the beginning, without crediting, without testing, without grades and without definite assignments. The student is free to ask for counsel or to make his own way; that he usually chooses to do the latter is another bit of evidence that language learning is rooted in a desire for self-expression. Should he fail to find himself reasonably soon, the instructor may intervene; both will have learned something otherwise unknown.

Following the phonetic review, the class work becomes again the intensive drill characteristic of the end of the first unit, though the language of the classroom, freed from the need for grammatical analysis, is now predominantly French.

Formalism is the one thing to be feared in Unit II. The fate of the sequence hangs on the maintenance of a "hands-off" attitude on the part of the teacher. Self-control for the latter is imperative. The student in his classroom reactions to various stimuli, as in his silent reading, must not be made overaware of his misses. His speech and written composition efforts need to be so treated as to "develop a sense of ease in the use of the language, even to the neglect of accuracy in phonic and grammatical minutiae."[1] But when to let an error go uncorrected, or how to correct it without making the perpetrator too word or usage conscious, is a matter needing forethought and skill. It will require trial and error on the part of the teacher before the typical situations can be met satisfactorily.

The third unit is divided evenly between the study of a formal, synthetic, composition grammar and continued, intensive drill of the sort already in use. The intensive reading material shifts from the geography and history of the first two units to literary selections of a higher gradient in difficult, aiding in the motivation of the outside reading, which varies from previous reading only in the correlation of about one-fourth of the total amount read extensively.

Coming at the end of the year's experience in reading, correlation offers the student a proof that he at last possesses an ability to read the language for his needs and pleasure. He has found a new tool and he can handle it. We leave him at that point. He usually has no further interest in us, and we have a new crop!

The foregoing outline presents the general *cadre*. Whatever oral, aural and written activity there has been, has been done with a view to developing or bettering comprehension of printed discourse. It cannot be stated definitely whether these activities are all necessary or even advisable, or which ones should be curtailed, if any, or what is the particular contribution to reading of any particular activity. These are matters for experimentally controlled study. We have felt that they were useful and we have used them, but we have tried to keep them subordinate to the reading aim. We are sure that they have materially affected our end-product.

Throughout this sequence, the extensive reading is the broad base upon which we build. No time is lost in getting down to it. If the introductory material has been well assimilated, it may begin as early as the twelfth period of Unit I, or may wait until mid-quarter, or may delay until the beginning of the second unit. It is the affair of the individual student. It is "free" reading.

An objection is raised: "But how can the student read thoroughly at this stage? His reading must be terribly inaccurate! Isn't he making mistakes that he will never be rid of?"

True. he doesn't read thoroughly, and often his ideas are quite confused or inaccurate. But it isn't essential that he should read thoroughly at this stage; thoroughness applies to mastery and not to the practice stage. If he is reading voluntarily what he finds pleasure in reading, that is sufficient for the time being. Intensive reading plus quantitative outside reading will attend to his thoroughness.

It is hard for the teacher, with his mastery of the language, to believe that a student can "understand the meaning of a form

unless that form has been practiced in isolation until he has a visual image of its place in the list of its kindred. It is still harder for him to believe that the student can manage a meaning expressed, let us say, in Latin indirect discourse, unless he has studied the principles of indirect discurse and then learned to make the application. Nevertheless, the pupil does so in practice, with on the whole less difficulty than his fellow pupil at the same stage of development who has been trained in the grammar principles involved and who has memorized all the paradigms which he has occasion to use. He does so because he is learning according to the principles which apply to effective learning in this type."[2]

He is using the hit-or-miss technique, which is much more effective than the hunt-and-pick method of the transverbalizer trained by science-type mastery technique applied in grammar lesson units. His reading resembles his reading in the vernacular. When he encounters an unfamiliar word, he reads over it to the meaning of the sentence as a whole. If the unfamiliar word falls into place, all well and good! If not, then he reads on, hoping to find the word in a different context, or that the meaning of the passage as a whole will clear it up. Or, he may examine its stem, check its possible cognate values, or follow its oral clues, using various ways of inference in order to arrive at the correct meaning of the unfamiliar word in question. If the word persists in blocking his understanding of the passage, he may seek the aid of vocabulary or dictionary—or pass on without it. His comprehension of the foreign language, therefore, resembles his comprehension of the vernacular. It is in part accurate, specific and satisfying, and in part inaccurate, vague and unsatisfactory.

This condition changes proportions rapidly depending upn the amount and nature of the extensive reading, for it is *quantitative extensive reading,* and not intensive reading, that furnishes the basis for so much practice with content which has a meaning and appeal of its own that the principle of initial diffuse mvements may have full swing, under mtivation which originates in interest in th econtent read.[3] It is the constant, repetitious marching of thousands of speech units before the eyes and the inner ear of the lone reviewer that eventually produces the reading adaptation. Once this adjustment has been made, his progress is toward reading skill, and learning becomes "a matter of the final elimination of misses."[4]

There are a few "don'ts" especially applicable to this procedure.

Don't mistake performance for learning. Even our standard reading tests should have supplementary evidence, preferably of a direct, subjective sort. A pupil who is really reading will disclose the fact, if allowed, in more personal and significant ways; he will be eager to talk about the book he is reading, he will ask for reading counsel along a certain line, or he will volunteer a special project. There are, in addition, the reading reports with their personal reactions.

Don't allow the student to consider his reading as an extra chore, just another assignment, a performance for credit, unless you wish to nullify the greatest educational force at your command, namely, *interest.* Willing, sustained self-application is wanted, not unwilling, perfunctory performance. The relationship between the reader and his reading must begin and end intimate and personal. Any approach to formalism will tend to reduce the chances for success.

Finally, don't let the student sense the enormity of his errors in the early stages of the course. He is only too well aware of the difficulty he has in getting sense from the printed page. Over-correction of his errors may lead to a conscious mental set that so often leads to the mere puzzler. On the other hand, there is no need for tolerating sloppy work or indifferent attitude or inadequate reports. There can be a standard of quality maintained even when dealing with quantity.

That out of such a procedure as this there comes a very real ability to read a modern foreign language, within an exposure of one year at the college level, may seem at first thought somewhat dubious. That it is a fact, however, may be established, in part, at least, by the following data, gathered during the period 1927-1930, relative to the achievement in reading measured by the American Council Alpha French Tests, administered quarterly to all sections of the first and second year sequences. The scores quoted are median scores, and the comparison is between junior college quarter and college semester expressed in the standard norm.

Reading Scores. American Council Alpha French Test, 1927-1930

	I-1*	II-2	III-3	IV-4	V-5	1.9
Number of Cases	202	186	207	78	127	
Junior College median	13.1	19.1	22.2	22.7	24.8	
Am. Coun. norm	12.5	14.9	19.1	20.5	21.4	22.9
Deviation	0.6	4.2	3.1	2.2	3.4	7

*(Junior College quarters indicated by Roman numerals, college semesters by Arabic numerals.)

In the first-year sequence (I, II, III), the median score in reading at the end of the year was 22.2, which is seven-tenths of a point less than the standard norm for seven college semesters. The equivalence, then, is very nearly that of three quarters to three years and a half.

Incredible as it may seem, a similar equivalence is found in German and in Spanish over the same period, as measured by the respective Alpha tests. The deviations in German are as follows: 0.9 (I-1), 6.1 (II-2), 5.5 (III-3), 6.2 (IV-4). The standard norm of 26.2 for four semesters is seven-tenths of a point higher than the median for the second quarter, an equivalence of two quarters to two years.

In Spanish the deviates are as follows: 6.2 (I-1), 5.3 (II-2), 2.1 (III-3), 6.3 (IV-4), 2.7 (V-5). In equivalence, the junior college median 23.1 for the second quarter matches the standard norm of 23.3 for the fourth semester. Again two quarters equal two years.

There would seem to be indisputable proof here of a relatively high achievement in reading, which becomes all the more convincing when we add to it the more or less incommensurable evidence of the presence of students browsing among the books of our departmental reading collection, of the annual promotion lists, of the records of the nature and amount of material read, of the work of continuation students in the three languages, of student interest in foreign affairs, of student attendance at language clubs, cinemas, French or German plays, foreign art exhibits, etc., and of all the between-class exchanges of questions, comment and discussion. These proofs that defy the statistician are perhaps the most reliable evidence that the procedure followed has resulted in developing not only an ability to read a foreign language, but a will to read a foreign language, without which the ability to read would be a waste product.

[1]M. V. O'Shea, *Reading of Modern Foreign Languages*, U. S. Bulletin No. 16 (1927), 78. (United States Bureau of Education.)
[2]Morrison, *supra*, 8.
[3]Morrison, *supra*, 496.
[4]*idem.*

WHAT IS ROMANTICISM?
A TENTATIVE OUTLINE FOR THE USE OF HIGH SCHOOL TEACHERS

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EVER since the works of Rousseau made mankind acquainted with a new feeling for nature and landscape, ever since he stressed the charm of untrodden mountains, roaring torrents, deep-cut ravines, steep, jagged rocks, and moon-lit ruins, the words "romantic" and "romanticism" have become current terms; but only since in the England of the 18th century the antithesis of classicism and romanticism was formed for the purpose of contrasting ancient and medieval taste in poetry has "romantic" become an indispensable category for the literary historian. To the brothers Schlegel belongs the credit for having introduced this antithesis into Germany: for them, romanticism was first of all the literature and civilization of the Christian knights of the middle ages, especially the songs of the Provençal troubadours as opposed to the literature and civilization of the Greek and Latin classics of the era of ancient paganism. This famous antithesis was finally given its name and definition in

France by Madame de Staël: it was she who baptized the far-reaching literary and artistic movement that had started with Rousseau and thus created a new literary notion for a genre that had so definitely changed the aspects of all fields of art. Madame de Staël had not failed to realize the weak spots in the literature and civilization of the French society of her time: it had gradually adopted things artificial, external and formal, and confined itself to useless acrobatics. She regretted among her fellow-countrymen the lack of deep emotion, spiritual strength, intimacy, enthusiasm, which she had found in such high perfection among all those with whom she had come into contact on her different trips in Germany; for she had been fortunate enough to make the acquaintance of the most important representatives of the German literature of those days. It is no wonder that, after her definite return to France, she recommended to her contemporaries that they should stimulate and enrich themselves from the inexhaustible spring of the entirely individualistic German philosophy and poetry that had originated in the depths of the heart and soul; her aim was to give new life to the vernacular French art and above all to literature. Along these lines of thought Madame de Staël eventually found, in her pamphlet *De la littérature* as well as in *De l'Allemagne,* her masterpiece of psychological analysis, the well-known formula of the northern and southern literatures: to her, northern culture was identical with Germanic and romantic spirit, and southern culture with Romance and classic ideals, and she did not hesitate to maintain that the future belonged to the North and not to the South, as far as literature goes.

However, all this does not yet give us a clue to the meaning of the term romanticism. In order to come to a clear understanding of the connotation of the term we would better trace it back to its origin. It first occurs in English literature about 1659 and derives from the old French word *"romaunt,"* which is preserved in the modern German and French *"roman"* and means "novel," so that romantic originally designated something akin to, identical with, or occurring in, a novel, and the particular type of novel referred to by the early critics is the novel of chivalry of the late middle ages and the heroic-gallant novel of the 17th century. Now, it is very interesting to ask, since when have there been novels in the English, French and German literatures? This particular genre sprang up about 1150; the word "roman" was first applied to all those peculiar works of art that (1) were not written in the Latin tongue, but in the vulgar language, the "lingua romana," and (2) had replaced the traditional metric system of the old Latin and Greek epic by the loose form of prose necessitated by the act of translation into this recently developed idiom. What sort of change was this? Latin had always been the elaborate and strictly regulated written language, while the Romance languages gave up all these rules and restrictions and adapted themselves to the requirements of the unrefined, uncouth lower classes. As a matter of fact, all Romance languages during the first stages of their evolution, more or less openly veered away from the strict order of classical Latin and developed into a freer and more colloquial form of speech; they more or less radically renounced the meticulous regulations of morphology and syntax or completely broke them down, just as the novel in its original form had broken away from the fetters and shackles of metrics and versification that had hampered generations of poets before them. After all, there can be no doubt that we come nearer to an understanding of the term "romanticism" by making use of a mathematical device, i. e., a double geometrical equation: Classicism is to romanticism as Latin is to the Romance languages; classicism is to romanticism as the epic is to the novel, the *"roman."* Building a definition on these findings we might consequently say: Romanticism is man's never-ending struggle to enlarge his spheres of action, of thinking, and feeling; romanticism is restless motion without satisfaction, continuous efforts to shake off all fetters, break all chains, thrust through all barriers, and extend the momentary frontiers and borderlines in search of an aim that is too far away to be reached at all. The romantic poets, indeed, dissolve every form and every norm into fluidity and motion: it is the idea of the dissolution of all forms, the cutting down of all rules, conventions and standards that, just because it can be traced back to the very origin of the word, helps us to interpret the essential meaning of the term "romanticism." On the other hand, we realize much better than before how difficult it is to find the least common denominator for the complicated state

of mind and attitude towards life that are involved in the term "romanticism." Any attempt at fixing the meaning of this term in a definite formula is predetermined to be unsatisfactory and incomplete: the spirit of romanticism cannot be given in a concept of a static kind, as its chief characteristics, infinite dynamics, would thus be blurred and falsified.

What is, after all, a typically romantic figure? The romantic character is never finished, he never reaches the stage of composure and inner peace that should be the goal of man's development; he is continually growing and changing, he restlessly wants to see and experience new things, and this striving for eternally changing sensations never results in a definite form of existence. The romanticist is in a never-ending state of seeking for a goal, of longing for the absolute which always recedes from the hankering soul; he is as a scholar Faust, as a traveller the Wandering Jew, as a lover Don Juan. It stands to reason that this general attitude towards life must also influence all artistic utterances and productions of the romanticist. The perpetual state of development of his character has its parallel in his being completely unable to finish his work; so aphorisms and fragments are more numerous in the romantic age than at any other period of the world's literature. Whoever reproaches the romantic authors with having failed to bring forth finished works of art, quite forgets that romantic style and romantic poetry neither want to nor can represent anything accomplished, but only a state of growth and development, just as the romantic type of man is never quite finished, but always progressing, always "open."

Which are the essential contrasts between classicism and romanticism? Classic spirit and classic art try to find the infinite in the accomplished, that is in the finite; romantic spirit and art aspire towards the elementary, to use an expression of Goethe's, i. e., towards the absolute, the cosmic, the infinite; all restrictions that are based on existing, earthly conditions are denied or deliberately overlooked. Take romantic paintings: the plasticity of the single figure that seems to rest in itself is replaced by a dynamic strain that accompanies a movement issuing from the deep; the brightness and merriness of the Greek world have yielded to the dark and cloudy, repose and happiness to trance and drunkenness, sensuous delight in life to unfathomable, gloomy religious feelings; and in poetry, the ear of the reader perceives the rush of hot blood instead of the sound of beautifully chiselled periods. Yet nobody can deny that even within the so-called romantic movement we find some rather astonishing discrepancies. Wordsworth and Shelley are obviously of a different stamp from Byron and Sir Walter Scott, and Coleridge and Keats might be placed just in between; in Germany we have a Novalis beside an E. T. A. Hoffmann, and the brothers Schlegel beside a Ludwig Tieck, and in France a Lamartine beside a Victor Hugo. Considering these contrasts we might perhaps be allowed to restrict the term "romantic" to the group Wordsworth, Shelley, Schlegel, Novalis and Lamartine, and to refer to the group Byron, Scott, Hoffmann, Tieck and Victor Hugo as being "romanesque." The romanesque artist develops a strong predilection for the unusual, the extraordinary, the supernatural, as opposed to the common-place, simple, natural, familiar. He likes to lay the action of his stories in exotic regions, he chooses foreign scenes, abnormal manners and habits, exceptional environments, Spain, the Levant, the Far East. Together with this love of remote countries the romanesque poet displays a pronounced exoticism of time, i. e., bygone times with their strange, unfamiliar conditions appear interesting; and to this is added quite frequently some kind of social exoticism. Situations, institutions, and callings are depicted that must appear most incongruous to the author and his readers: for the Protestant middle-classes of the England of the 18th and 19th centuries, this was the medieval system of feudalism or the medieval monasteries and orders. Just because the romanesque poets enjoy everything supernatural, mysterious and miraculous they make it a point to cultivate folklore, fairy-tales and the manifold traditions of medieval poetry. The subject-matter of epic, drama and novel is frequently borrowed from an ideal past and mysteriously embedded in, or veiled by, history and legend, so that the simple beam of a narrative is as it were refracted into complimentary colors as in a prism, and mystery and unreality appear as the higher reality of life. What is past is so far away and yet so near, because ever and ever again it proves the existence of the same unfathomable powers.

A further characteristic of the romanesque type is a strong proclivity for what he likes to call the grotesque: the unusual thus becomes abnormal and illogical, the natural changes into the supernatural and eventually into the unnatural and monstrous. The irrational is proclaimed the highest form of existence, the ugly is considered beautiful, the beautiful is slandered as ugly. The romanesque attitude towards life oscillates between two opposed poles, it loves the mixture of seemingly incompatible contrasts. A man who today proclaims himself a profligate libertine and atheist shortly afterwards appears in the role of a humble, faithful Christian who devotes himself to asceticism. The outstanding characters in romanesque literature are disunited tempers, natures that are tossed between the extremes, such as the magnanimous robber, the noble criminal, the sturdy, reckless hero who shows towards all females an incredible delicacy and tenderness, i. e., types and characters of the melodramatic kind that do not fail to exercise their attraction on naive, simple-minded men. No wonder that in romanesque poetry there is a wide-spread belief in fate, destiny and providence: man's life is based upon the unintelligible and incomprehensible; a blind, but irresistible power rules behind the visible world.

The romanesque painter would like to place us before landscapes in which a dark midnight is suddenly illuminated by zigzagging flashes of lightning, because here the contrasts of bright and dark immediately clash and give each other added force by their very incompatibility. The romantic painter, however, would prefer the twilight, because here the two qualities of light enter into a composition of a higher union, because here dark and bright merge in a synthesis. The romantic spirit is the diametrical opposite of everything we have laid stress upon in the foregoing lines. The romantic poet does not need to stroll abroad, he does not need to flee everyday-life, the usual, simple and natural; on the contrary, he has a strong sense and an intuitive understanding for the elemental and unsophisticated, as it strikes us everywhere and at all times: he would not disdain singing of a sand-corn, a simple flower in the fields, and a cloud passing in the skies. To the romantic genius the simplest objects surrounding him are the expression and the symbol of the infinite; even the commonplace, the trivial, receives its fascination, its deeper sense and poetry, through the connection with the infinite. The greatest wonder, the deepest mystery, for the romantic poet is implied in the very simplest phenomena: it is this unspoken allusion to the infinite. The romantic mind adores the poetical: poetry springs up wherever the finite and the infinite have purely and entirely melted together, when the splendor and breadth of the infinite rests upon the finite, when a full harmony and concord of the various antitheses is reached. The romantic mood in poetry often takes the form of a musical hovering and suspension, a breathless listening-to, and overhearing-of the revelations of the spirit of the universe in its concrete creations. The romantic character demands the complete equilibrium of all human functions: blood, soul, and spirit; he claims the totality of thinking, feeling and contemplation; he owns and feels in himself a solid centre. It is very instructive to examine the different ways in which the romanesque and the romantic personality look upon the world of realities. Romanesque is that above-mentioned predilection for the fantastic, the fictitious, the imaginative, the unreal as the intensified contrast to reality; romanesque productions are based on the action of fancy, they are characterized by poetic caprice, pretense and playfulness. Romantic, on the other hand, is not the effort to reproduce reality, not even a purified selection of reality, but the representation of the super-real, *le surréel,* the essence, the life of things, the individual idea, the actuality of the empiric object. Romantic is neither alien nor hostile to reality, it only raises, magnifies reality into super-reality, it is the gift of imagination, it is not brilliant semblance, but earnest and trust: through the activity of the artist man may grasp the deepest truth and wisdom, and so, for the romantic mind, art becomes identical with philosophy and religion. When we look at it closely, the contrast between romanesque and romantic can be reduced to a simple pair of notions. Romanesque art is the invention of all kinds of undreamed-of figures and situations by means of arbitrary, capricious combinations and associations; romantic art is the discovery of a more sublime existence of things a priori. The romanesque chooses a fanciful subject rather than one founded on a fact; it is different from the romantic because the latter may be founded on truth which the for-

mer never is. Romanesque art is only a *complexio oppositorum*, i. e., a juxtaposition of contrasts; romantic art is a *coincidentia oppositorium*, i. e., a unification of contrasts. In both the infinite plays the outstanding part; the attitude we have derived from the etymology of the term *romantic* certainly leads us to the kernel of the whole problem. The only difference between romantic and romanesque lies in the way the finite and the infinite are balanced against each other. In romanesque art, the finite and the infinite run from a common starting-point in different directions; in romantic art, the infinite absorbs the finite, both running in the same direction from their common starting-point. In romanesque art, we have a mere putting together of two extremes, in romantic art a synthesis of the contrasts is achieved.

No wonder that these aspirations towards infinity have brought about a remarkable change in romantic stylists. Poetry tries to enlarge its own territory by encroaching upon other arts. The poets start writing in colors and in sounds, although the visual element is never lacking. Romantic style is the first to apply *synaesthesias*, i. e., concomitant experiences of different types of sensation, as when sounds are concerned as having characteristic colors.

Having pointed out never-ending motion, longing, aspiration as being the essential factor in romanticism, we do not need any further investigation to realize that such a trend of mind must be a priori opposed to all politics. Romanticism flees all limits and bariers; the politician, the statesman, creates frontiers; the romanticist is eternally on the move, the statesman strives for solid, stable conditions; the romanticist is quite absorbed by his ego, he does not know what to do with another ego alien to his own; the statesman, however, straightens out the opposing interests of the others and makes them subservient to a definite and uniform purpose. The first display of German romanticism was quite unpolitical indeed; it was only later on that politics were carried into it. The French romanticism, however, was political from the very beginning; politics permeated all its literary achievements such as Madame de Staël's *De l'Allemagne* or Châteaubriand's *Génie du Christianisme*.

Can our definition of the term *romantic* also be applied to the French romantic poetry? This longing without an aim, wanderlust, restlessness, are all pronouncedly German characteristics; the French take a suspicious, anxious, and sometimes even hostile attitude towards them. There cannot be any doubt that romance, and especially French spirit, is set on firmness, steadiness, order and stability, not on fluctuation, unrest and changeableness; in France, this sense of order has always been subservient to the state. From the German and English viewpoint French romanticism must appear as imperfect: it lacks the characteristic restlessness and instability to which we are so much accustomed in English and German romantic poetry; it always tries to come into contact with things stable and lasting. Perennial among the things of our earth, however, is only the state and its requirements: this conviction, I daresay, lies at the bottom of the romance mind and has always prevented it becoming purely and genuinely romantic.

A SURVEY OF TENSE FREQUENCIES IN FRENCH, SPANISH AND ITALIAN

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STUDENTS often find in the verb system their most formidable difficulty in learning a foreign language. For this reason a survey of tense usage in different languages might be expected to indicate the relative difficulty of these, at least for the beginning student. Such a survey in different literary types might serve as a guide in the selection of readings. Either problem is complex and the solution cannot, of course, be reduced to a few rows of figures. The value of such numerical studies is largely negative, they block the way to misconceptions that arise from the over-simplification of problems.

The texts on which this study is based are listed below. No special principle governed their selection except that the plays were chosen to represent the language of everyday life as nearly as possible. The tenses were checked in 2,200 running words of each of the thirty units, as a rule in ten equal passages at regular intervals of the text, so that a total of 11,000 words were

covered in the French drama and the same number in the novel, and similarly for the other languages. This amounts to about fifty-five pages of the drama and forty pages of the novel, that is, a little less than one hundred pages in each language.

Though the extent of the study is not great, I believe that the ratios of frequency would hardly have been much different had it been carried further. In the case of the Spanish drama the results tally closely with those obtained in two studies conducted by Professors Hills and Anderson and published in HISPANIA (Vol. XII, No. 6 and Vol. XIII, No. 5). Compare, for example, these percentages for the indicative tenses in the Spanish drama with those obtained in the Hills and Anderson study, as here given in parenthesis: present 72.2 (70.0) per cent of all occurrences of the indicative, present perfect 6.9 (7.4) per cent, future 6.5 (6.5), preterite 6.1 (8), imperfect 5.6 (6), conditional 1.1 (1.5), future perfect 0.4 (0.2), pluperfect 0.2 (0.3), preterite perfect 0.2 (not found), conditional perfect 0.1 (0.0+).

In the first study cited, Hills and Anderson found that 59.4 per cent of all verb forms were in the indicative mood, in the second, 66.3 per cent were indicatives. This second figure agrees more nearly with the results obtained in this study, in which 65.1 per cent of all forms from the Spanish drama were in the indicative. The percentages for the other moods follow: infinitive 12.6 (16.8), subjunctive 10.1 (10.3), imperatives 3.7 (3.2), past participle 1.8 (8.1), gerund or present participle 5.7 (2.2). The Hills and Anderson percentage for the infinitive is perhaps to be preferred, that for the Spanish novel is 16.2, while the French drama and novel yield 13.9 and 15.4 respectively.

The discrepancy in the case of the participles is hard to explain. Perhaps the method of counting was different. In this study past participles used in compound tenses were excluded while gerunds in all constructions were counted.

The percentages for the moods in each language can be computed from the table but may be given here for convenience: indicative (drama and novel combined), French 71.1, Spanish 84.7, Italian 67.4; infinitive, French 14.5, Spanish 14.8, Italian 18; subjunctive, French 1.8, Spanish 9.1, Italian 4.2; imperative, French 4.3, Spanish 3, Italian 5.2; past participle, French 3.6, Spanish 2.4, Italian 2.4; present participle (gerund), French 4.2, Spanish 5.7, Italian 4.4.

Granting that the figures are in a rough way dependable, what do they show us A glance at the table shows that the tenses are not all of equal importance from the standpoint of frequency. Evidently not much class time should be spent on the preterite perfect (past anterior) while the present, future, and imperative are as yet unlearned. It shows also that the tense system in the three languages is about equally intricate, or equally simple, if you will. At any rate a student should not be encouraged to drift from one language to another in the hope of finding an easy one. The only notable reduction of forms in passing from one language to another is in the case of French. Spanish and Italian show a much more profuse employment of the subjunctive. Nor is this altogether accounted for by the use of the subjunctive as a polite imperative: only 27 per cent of the Spanish present subjunctives were of this use, 17 per cent in Italian.

The high figure for the Italian infinitive may indicate a characteristic of the language or it may be due to the nature of the texts studied. It is not due to the use of the infinitive in negative commands, as only20 of these were found.

The differences between the drama and the novel in each language are striking and perhaps significant for the teacher. The past tenses make up 45.2, 44.6, 51.1 per cent of the total in the French, Spanish, and Italian novel respectively, while in the drama only 17.2, 16.2, 18.2 per cent of the occurrences are in the past tenses. The infinitive is about equally abundant in the drama and the novel, the past participle inclines to preponderate in the novel (absolute constructions are somewhat formal), the present tenses, the future, the imperative and perhaps the conditional, are primarily conversational tenses. The present perfect, even in Spanish, is prevailingly colloquial.

The French drama holds the record for simplicity of tense scheme. Students, as a rule, do not find it exceptionally easy, which goes to show that the difficulty of learning a language proceeds as much from idiom and syntax as from morphology.

Such studies as this (when the technique

is perfected) may be used as a partial basis for the analysis of style in a given work. With this in view, I checked the tenses from the first 11,000 words of *La Chanson de Roland* (to the end of line 1511). I am convinced that this selection can hardly be taken as a representative sample of tense usage in Old French. Nevertheless, some of the figures throw light on the style of this early document. The 880 occurrences of the present tense would place it with a style intermediate between drama and novel had I not neglected to count separately the large number of historical presents. The imperfect is very scantily represented with only twelve occurrences. Preterite and present perfect have respectively 285 and 169. The future has the very large figure of 264 occurrences, perhaps due to the extensive boasting in the early part of the poem. The present subjunctive is well represented with 139 occurrences, about the proportion in modern Spanish.

The same amount of Dante's *La Divina Commedia* was checked, that is, as far as line 109 of Canto XII (11,000 words). These figures may be compared with those listed for the Italian drama and novel: present 760, infinitive 130, preterite 454, imperfect 133, present subjunctive 64, present perfect indicative 30, future 79, imperative 64.

OCCURRENCES OF THE TENSES WITHIN A RANGE OF 11,000 WORDS EACH OF THE DRAMA AND NOVEL (22,000 WORDS IN EACH LANGUAGE)

	French		Spanish		Italian		Total		
Tenses	Drama	Novel	Drama	Novel	Drama	Novel	French	Spanish	Italian
Present Indic.	1005	461	962	404	1154	412	1466	1366	1566
Infinitive	274	276	277	310	387	328	550	587	715
Imperfect Indic.	101	402	74	343	91	426	503	417	517
Preterite	2	278	80	345	34	354	280	425	388
Present Perfect	166	76	91	48	203	81	242	139	284
Gerund	93	72	115	109	113	87	165	224	200
Imperative	135	36	74	46	152	83	171	120	235
Future	90	35	86	45	70	66	125	131	136
Pres. Subjunctive	22	19	162	93	70	32	41	255	102
Past Participle	51	90	36	61	49	69	141	97	118
Pluperfect Indic.	10	45	3	39	9	65	55	42	74
Imperfect Subj.	0	17	30	53	32	36	17	83	68
Conditional	38	22	15	18	29	9	60	33	38
Perfect Cond.	7	9	1	1	14	15	16	2	29
Pluperfect Subj.	2	8	9	9	2	12	10	18	14
Perfect Infinitive	5	9	0	3	2	6	14	3	8
Pres. Perfect Subj.	3	0	4	2	5	1	3	6	6
Future Perfect	2	0	5	2	1	3	2	7	4
Perfect Gerund	0	1	1	1	0	1	1	2	1
Preterite Perfect	0	0	2	1	0	1	0	3	1
Total	2006	1856	2027	1933	2417	2087	3862	3960	4504

TEXTS USED IN THE STUDY

FRENCH DRAMA
Roger-Ferdinand, *Chotard & Cie.* (Holt).
Romains, *Knock* (Century).
Labiche et Delacour, *La Cagnotte* (Heath).
Ordonneau et al., *Les Boulinard* (Heath).
Lenormand, *Le Temps est un songe* (Century).

FRENCH NOVEL
Farrère, *L'Homme qui assassina* (Century).
Rolland, *L'Aube* (Holt).
France, *Le Livre de mon ami* (Heath).
Estaunié, *Tels qu'ils furent* (Heath).
La Brète, *Aimer quand même* (Heath).

SPANISH DRAMA
Quinteros, *Doña Clarines* (Heath).
Carrión y Aza, *Zaragüeta* (Heath).
Pérez Galdós, *El Abuelo* (Century).
Martínez Sierra, *Sueño de una noche de agosto* (Holt).
Linares Rivas, *El Abolengo* (Heath).

SPANISH NOVEL
Palacio Valdés, *Marta y María* (Heath).
Alarcón, *Capitán Veneno* (Holt).
Pío Baroja, *Zalacaín* (Heath).
Pérez Galdós, *Marianela* (Heath).
Valera, *El Comendador Mendoza* (Am. Book Co.).

ITALIAN DRAMA
Giacosa, *Tristi Amori* (U. of Chicago Press).
Castelnovo, *O bere o affogare* (Ginn).
Pirandello, *Lumie di Sicilia* (Ginn).
Giacosa, *Come le foglie* (Fratelli Treves).
Pirandello, *Il Giuoco delle parti* (Bemporad & Figlio).

ITALIAN NOVEL
De Amicis, *Cuore* (Heath).
Manzoni, *I Promessi Sposi* (Heath).
Bergen and Weston, *An Italian Reader of the 19th Century* (Ginn).
Reinhard and Filippis, *Novelle Italiane Moderne* (Century).
Marraro, *Contemporary Italian Short Stories* (Holt).

QUARTERLY FRENCH BOOK-LETTER

WM. LEONARD SCHWARTZ, *Stanford University*

It is about a year since I took part in the meetings held in Los Angeles under the auspices of the National Education Association, my subject being the *Grammaire de l'Académie francaise,* which has been finally published on April 8th, after a series of postponements. The initiative of this enterprise, it will be remembered, rests with M. Abel Hermant, an amateur grammarian whose *"entretiens"*, signed Lancelot, have been a feature of *Le Figaro*. Elected to the Academy in 1927, he proposed the compilation of the *Grammaire* in 1929, and was named chairman of a committee comprising MM. Joseph Bédier and Paul Valéry, who are believed to have shown little interest in the undertaking. It is commonly said that the final draft was revised by M. Léopold Sudre and that the rough draft was also the work of another specialist.

One agrees fully with the preface of the new *Grammaire,* which now fulfils articles 24 and 26 of the statutes of the Academy after a lapse of 298 years: *"Jamais sans doute n'avait-il été, depuis trois siècles, plus opportun qu'aujourd'hui de rappeler, en publiant un code, qu'il y a une loi."* It appears to me that the willingness of the Academy to brave ridicule in assuming a task for which it is not really qualified, indicates a general dissatisfaction with advanced or modern writers and their syntax. I learn that 100,000 copies of the grammar were sold in the first week and this means that thousands of persons have had their attention forcibly drawn to questions of correct usage.

"L'Académie francaise . . . n'a pas l'initiative grammaticale. Elle s'est elle-même intitulée le greffier de l'Usage . . . . (Elle) reste dans son rôle ou retourne à sa tradition en publiant la Grammaire française *telle que l'Usage a témoigné vouloir la conserver et la maintenir en vertu de son droit souverain." La Grammaire de l'Académie française* (Firmin-Didot, broché, 15 fr., cartonné percaline, 20 fr., relié peau souple, 33 fr.), is a volume of 254 pages, with a fairly good index. I am certain that this first edition will prove a great disappointment to Americans. It possesses a few good qualities, the use of modern nomenclature, the recognition of only three conjugations, and readability, since tabulation is completely absent and paragraphs and sub-sections follow each other without the index numberings of our text-books. Taking French grammar as a whole, the standard of usage is distinctly traditional, the only *"tolérance"* recognized by the Immortals being *c'est* before a third person plural (p. 187):

> Quand le sujet apparent est *ce,* le verbe être se met ordinairement au pluriel si le sujet réel est un nom au pluriel ou un pronom de la 3e personne du pluriel, mais peut également se mettre au singulier: *Ce sont de vrais amis. Qui racontera ces détails? Ce n'est pas les journaux?*

The San Francisco *Chronicle* for Sunday, May 15th, published a very garbled or ignorant comment on this official grammar under the heading "French is not exactly what even Frenchmen thought it," a comment which is entirely unfair. However, the *Grammaire de l'Académie* is not what I thought it would be, as it is distinctly incomplete. Perhaps it may satisfy the needs of a French boy or girl, but if a teacher expects to find a pronouncement on the question of agreement in the expression *avoir l'air,* he will find that the subject has been entirely overlooked. May I first review some of the principal deficiencies? In the case of nouns in *-al,* no plural is given for *idéal* and *récital.* An incomplete and reactionary rule reads (p. 36): *La préposition* de *est employée seule, lorsque le nom est précédé d'un adjectif*: Manger de bon pain. Boire de bon vin. Cases like *en Italie* and *au Portugal* are not explained on page 39. No plural form is given for the adjectives *banal* and *idéal,* p. 85, though recognition is given *navals* and *fatals.* P. 94 gives a very timid statement: *L'adjectif épithète se met toujours immédiatement à côté du nom qu'il qualifie; mais aucune règle fixe ne lui assigne sa place avant ou après le nom. "Certains adjectifs"* change their meaning according to their position, but only *pauvre, méchant, maigre* and *unique* are listed. The defective verbs are listed apart from the irregular verbs, which is inconvenient, and believe it, please, such irregulars as *devoir, recevoir, traduire, élire, rendre, résoudre, rompre* and *vendre* are omitted. *Mentir* is

conjugated in full, three uncondensed pages, instead of being listed with the irregulars. I presume *recevoir* and *rompre* were also to have been conjugated as types of *-oir* and *-re* verbs, and were left out during the revision of the manuscript. Under *aller, j'ai été, j'aurai été,* etc., are given as parts of the verb, equivalent to *je suis allé* and *je serai allé ! ! ! Assoir* is revived beside *asseoir* and *j'assois* precedes *j'assieds!* Page 197 vouchsafes no rule for the position of *ne pas* with the *infinitif passé.*

Prepositions used with verbs, a special difficulty for us, are not given a thorough treatment. One reads *"Certains verbes transitifs qui expriment un sentiment*: aimer, détester, désirer, espérer, souhaiter, préférer . . . ., *quand ils ont pour complément un infinitif, peuvent se construire avec ou sans la préposition* de *ou* à.

D'autres verbes, transitifs ou intransitifs, commencer, consentir, forcer, obliger, tâcher, tarder, *peuvent se construire soit avec la préposition* a *soit avec le préposition* de, *sans qu'il y ait entre l'emploi de l'une ou de l'autre une nuance appréciable.*

These references will perhaps serve to console my readers for not being among the first purchasers of this grammar. A revised edition is indeed highly desirable. The Academy criticizes very few errors of speech and explains almost nothing. It says, p. 84, that the apostrophe should not be used in *grand messe* and *grand chose,* though the printer uses it in the index! Other pronouncements on more disputed points concern *second,* an equivalent for *deuxième* except in composition, p. 70; the injunction to use *est-ce que* with first person present indicative: Parlé-je, aimé-je *sont remplacés aujourd'hui par*: Est-ce que je parle? Est-ce que j'aime (p. 113); *veuille, veuillons, veuillez* as the only imperative of *vouloir* (p. 141); the use of *jusqu'à ce que* with the subjunctive (p. 228) and *tout . . . que* with the indicative (p. 234). According to the Academy, the conditional mood requires the imperfect subjunctive for correct tense sequence.

French Novelists from the Revolution to Proust, by Professor F. C. Green of Toronto (Appleton, $3.00), presents the fruits of much research in the novels of the first decades of the Nineteenth Century, with the result that we are almost halfway through the book before we reach Balzac. "In a study . . . the purpose of which is to trace the evolution of that most active and living organism—the French novel," for English readers, it seems incomprehensible that Romain Rolland's work has been passed over in a period which is made to include not only Gide and Proust but also Pierre Hamp, J. A. Nau and H. Bachelin. I could not add Zola's *La Terre* to a list of "powerful and convincing studies of the life and *mœurs* of the people." (p. 275). Nevertheless, I am very grateful for Professor Green's fine pages on the early realists, which compensate for the omission of Paul de Kock, if not for that of Stendhal's *Lucien Leuwen* and *Lamiel.*

Returning to Romain Rolland, whose *Jean Christophe* is now being reprinted in an *édition définitive* with important prefaces (Albin Michel, 5 vols., 35 fr. each), his example still seems fruitful, since in 1932, Jules Romains is embarking on a vast "unanimistic" cycle, *Les Hommes de bonne volonté,* of which two volumes are ready (Flammarion, 12 fr.), which may reach ten volumes. I sincerely enjoyed the *Sabine* of Jacques de Lacretelle (Nouvelle Revue française, 15 fr.), first of five volumes in a cycle called *Les Hauts Ponts,* a book that is for any adult reader, dealing with times around 1874. Even Paul Morand's *Flèche d'Orient* (Nouvelle Revue française, 15 fr.), a brief sketch of a White Russian whose Slavic soul re-awakes on the shores of the Volga, is to have a sequel. By the way, as these lines are printed, the last two volumes of Roger Martin Du Gard's *Les Thibault* should come off the press. The author has given up the plan of bringing this story down to our own times.

Rather oddly, the three French monographs of the quarter all deal with the literary work of dramatists. The fullest of these is the *Porto-Riche* of Edmond Sée (Firmin-Didot, 15 fr.) while two booklets published by the Nouvelle Revue critique at 9 francs deal with real favorites, the *Maurice Donnay* of P. Bathile and the *Tristan Bernard* of Paul Blanchart. Excellent bibliographies are a feature of these books as well as of *Place au théâtre* (Berger-Levrault, 15 fr.) This collection of essays on the history of theatrical criticism and its various aspects is sponsored by the Association de la Critique, and contains a valuable *Chronologie des ouvrages d'information et de critique*

théâtrale à la bibliothèque de l'Arsenal compiled by the erudite Auguste Rondel. I have also received Vol. III, Chateaubriand to Cuvillier-Fleury, of the Talvart and Place *Bibliographie des auteurs modernes* (Aux Horizons de France, 150 fr.).

A new *Dictionnaire Francais-Anglais* comprising 37,000 words has been brought out by Jules Giraud and published by Paul Belin, cloth 80 francs, half-leather 100 francs. The *Dictionnaire Anglais-Français* by the same scholar (same prices and publisher) has given great satisfaction since the year 1926.

Anatole France, the Mind and the Man, by Lewis Piaget Shanks (Harpers, $2.50), is a book that those of us have been waiting for who have been asked questions about Monsieur Bergeret. In fact, there is no book, even in French, which presents in such a happy combination as we have here a perfectly accurate and frank biography, a readable summary of France's writings, and a dispassionate but favorable tribute to his literary powers.

Harper and Brothers have likewise decided to publish modern language texts, and I have received the first three French books on their new list. The most elementary of these is *Vingt Petites Pièces* by Ethel Dlugo and Hélène Harvitt ($.84). These playlets were written for the Junior High School and nearly all of them present historical characters, *mirabile dictu! Comédies et Nuits,* edited by Professor Hugh A. Smith, reprints Musset's *On ne badine pas avec l'amour, Barberine, On ne saurait penser à tout* and *A quoi rêvent les jeunes filles* with the four *Nuits* ($1.10). This is the most legible edition of Musset now on the market. *Trois Nouvelles de Gobineau* ($1.00), edited by Professor A. H. Rowbotham of Berkeley, has been adopted by the State University. The full vocabulary which embodies the usual notes should facilitate the reading of these stories in the intermediate college grades.

If Gobineau may be called a neglected writer, this is also true of Barbey d'Aurevilly, whose *Chevalier Des Touches* (Century Co., $1.35) has recently been edited for American students by Professor Walter Scott Hastings. The story deals with the Chouan conspiracies in Normandy.

I should also announce an important new work by Henri Bergson: *Les deux sources de la morale et de la religion* (Alcan, 25 fr.).

French à la mode by Edith E. Pattou (Houghton Mifflin Co., $1.75) seems the ideal book for people brushing up their French for travel abroad. This pocket size volume contains some three-score dialogues in French, with the English equivalent on the opposite page, all explained by notes which tell not only what to say but what to do in France. I commend *French à la mode* without reservation for use in private lessons with adults, and assure you that you yourself will profit from the book.

I made haste to buy Émile Bouvier's *Initiation à la littérature d'aujourd'hui, Cours moyen* (Renaissance du livre, 12 fr.), but need to warn others against this book. The author once made a group of selections from the "advanced" writers which he utilized in a questionnaire addressed to a number of authors, critics and newspaper readers. His argument in defense of the "moderns" is based upon the premise that because the critics failed to appreciate impressionistic painting, the readers of tomorrow will not fail to accept as classics the writers of today.

Le Pastiche littéraire des origines à nos jours (Delagrave, 15 fr.) is a delightful essay by Léon Deffoux treating of the laws of this form of writing which was hardly ever more popular than now. As a vacation treat for my readers, I shall quote some of the best parodies reproduced in *Le Pastiche littéraire.*

The following parody of La Fontaine is at least twenty years old, but has lost none of its timeliness. It was signed by Charles Giraudias, probably a pen-name. Need I note that *La Coulisse* is the French equivalent for our curb market?

La Coulisse.

La Coulisse, ayant monté
En pleine sécurité,
Se trouva fort dépourvue
Quand la baisse fut venue:
Pas d'argent, plus de crédit
Pour payer point de répit.
Elle alla crier famine
Chez la Banque, sa voisine,
La priant de lui prêter
Quelques sous pour tripoter
Jusqu'à la hausse nouvelle.
Je vous pairai, lui dit-elle,
Fin prochain, délai légal.
La Banque n'est pas prêteuse,
C'est là son moindre défaut.
Que faisiez-vous au tems haut?
Dit-elle à cette emprunteuse.

—Chaque jour, à tout venant,
J'achetais, ne vous déplaise.
—Vous achetiez, j'en suis aise,
Eh bien! Vendez maintenant!

It was Tristan Bernard who converted the *Sonnet d'Arvers: "Mon âme a son secret, ma vie a son mystère,"* into a telegram of four lines:

Ame a secret, vie a mystère,
Durable amour, vite conçu.
Mal sans espoir, donc dus le taire.
Celle qui le fit rien n'en sut.

This brevity was surpassed by Villiers de l'Isle-Adam who claimed that all of Hugo's poetry might be summed up in this alexandrine:

J'ai dit au crapaud: Frère! il m'a répondu: Soit!

QUARTERLY GERMAN BOOK-LETTER

EDMUND K. HELLER, *University of California*

IN these commencement days so much advice is being meted out by "prominent educators" to graduates all over the country that one feels somewhat hesitant to call attention to a whole volume of addresses. Prompted, however, by the conviction that it is better to read worth while papers instead of only listening to them, the reviewer recommends to teachers of German and to libraries of German-American societies a recent German publication entitled *Vier Jahrzehnte in Amerika. Gesammelte Reden und Aufsätze von Ernst Voss, Professor der deutschen Philologie an der Universität des Staates Wisconsin* (Stuttgart, Deutsche Verlags-Anstalt, 1929, 452 pp.). The work reveals an unusual personality and gives a deep insight into the soul of a German-born scholar who ardently loves both his adopted country and the country of his birth. Americans of German descent should give serious thought to papers like *Pflichten und Rechte der Deutschamerikaner,* and *Mannesfreiheit und Manneswürde.* The introduction written by O. E. Lessing may be called a *document humain;* it throws light on inside conditions of two great state universities, but some of the statements should be taken *cum grano salis.*

The Goethe Centenary has been the incentive for a valuable new Goethe book in England: *The Life and Work of Goethe* by J. G. Robertson, the president of the English Goethe society (London, Routledge, 1932. XII and 350 pp.). Like the author's new *History of German Literature* (New York, Putnam; no date, XV and 752 pp.) the book is an amplification of a former work. Both books should be acquired by school and public libraries as they probably represent the best in their respective fields in the English language.

Another great German poet is presented for the first time to the English speaking public in a comprehensive way by John C. Blankenagel in his monograph *The Dramas of Heinrich von Kleist. A Biographical and Critical Study* (The University of Carolina Press, 1931. XIV and 262 pp.). The work will be of special benefit to those who do not read German fluently, but the bibliography will also prove useful to advanced students.

We now proceed to the field of our special interest and take up the latest textbooks. A new elementary reader has been prepared by Otto Koischwitz under the title *Deutsche Fibel* (New York, Crofts, 1932. X and 131, text 101 pp.). The teacher using the book will be grateful that he does not have to follow an American student through Germany as in most beginning books and readers. The reading material offered is refreshingly new and keeps away from the commonplace as much as possible; in place of the customary photographs taken from travel bureaus the illustrations are mostly special artistic drawings. The harmony of the book would be better preserved by the omission of pages 96 and 97.

The outstanding new text of the spring for easy reading is Felix Salten's *Bambi. Eine Lebensgeschichte aus dem Walde,* edited with introduction and vocabulary by C. H. Bell. Illustrations by K. Wiese (New York, Heath, 1932. IX and 251, text 188 pp.). This is a delightful story of animal life in the German woods which has as its center a deer family. Experience has taught the reviewer that to predict the success of schoolbooks is a very difficult undertaking, but he believes that this book will create for itself an enviable position in its field as the material is well adapted for high schools, but also will hold the interest of college students.

Another story that takes us to the German woods is Anton Schnack's *Sebastian im Walde,* edited with introduction, notes, and vocabulary by F. Wittmer and W. Brandt, illustrations by N. W. Weinheimer (New York, Prentice-Hall, 1932. XIV and 200, text 101 pp.). The author is one of the promising younger writers of Germany, but it remains to be seen how American students will take to this romantic story which is somewhat hazy in its development. As the preface does not state at what stage the book should be read, some characteristic lines will be quoted in order that the readers may judge for themselves (p.41):

"In den Spinnennetzen hingen silberne Tropfen; weder Holzfäller noch Jager waren schon durchs Morgenschweigen gestrichen. Unberührt zitterte das Waldgeheimnis. Sie fanden ein Waldfenster über grauen Steinblöcken. Von der umbuschten und umzweigten Scharte beugten sie sich hinaus in den Hauch und tranken das Licht der zarten Tallandschaft, der Wiesen und Acker. Blasser Morgenrauch schleierte über einem verschollenen Dorf, Die Kirchturmspitze blitzte zwischen Bäumen hinter Höhen. Ein Stückchen Fluss leuchtete wie eine Goldader, die einem sanften Hügel ausrann." These few lines suffice to show that the story contains many unusual words and therefore should only be read by advanced students. The word-list, however, seems to have been prepared without realization of this fact. Even if it may be difficult at times to draw a line as to omissions from the vocabulary, the editors go too far in listing for example three columns of words compounded with *Wald* and more than half a column of words beginning with *Winter.* In scanning through the book I noticed that the editors did not take offense to a faulty construction on p.14, which they even repeated in the notes on p.107: *Er strebte über die . . . Berghalde, dem Bereich der Pampasgräser.* In the vocabulary I looked in vain for the word *ratschen* (p. 15, 15); the editors apparently confuse it with *rascheln* which hardly would mean *to whiz along.*

Easier to read and simpler to understand is another new text published by the same firm, entitled *Schön ist die Jugend. Zwei Erzählungen von Hermann Hesse.* Edited with introduction, notes, German questions, and vocabulary by Th. Geissendoerfer (New York, Prentice-Hall, 1932. XII and 156, text 79 pp.). These two stories may be considered a suitable introduction to the study of a poet whom many critics think outstanding. Both depict short periods in the lives of young men who experience mild heart-affairs just before they leave their native towns. The questions which the author has added refer only to the first story. They seem out of tune with the spirit of the book, having been made up rather mechanically, for example: *Wer kam ihm im Haus entgegen und wohin führte er ihn?* (p. 87).

A very welcome new book has been prepared under the auspices of the German Department of the University of Wisconsin under the title: *Neues deutsches Liederbuch. Texte und Melodien mit erklärenden und biographischen Anmerkungen,* by B. Q. Morgan, M. Griebsch, and A. R. Hohlfeld (New York, Heath, 1931. V and 162 pp.). The book contains many changes from its pre-war edition and will be indispensable for German clubs. The reviewer has compared its list of songs with those of several singing books used in German schools (Ast und Marbitz, *Liederbuch;* Runge und Walk, *Mein Sanggesell;* Lehrerverein Leipzig-Stadt, *Stimmt an;* Gild, *Liederborn*) and has found it very comprehensive. Of *desiderata* he would mention: *Alle Vögel sind schon da; Alles schweige; Der alte Barossa; Der Gott, der Eisen wachsen liess; Es braust ein Ruf; Es klappert die Mühle; Frei und unerschütterlich; Ich hab mich ergeben; Kuckuck ruft aus dem Wald; Morgen müssen wir verreisen; Turner ziehn frohdahin, Zu Mantua in Banden.* On the other hand, the following songs might be dispensed with: *Der Sang ist verschollen; Die bange Nacht ist nun herum; Jan Hinnerk.*

To select a good new German novel under the handicap of our remoteness from Germany is not easy. On the strength of the author's position in the Prussian Academy the reviewer anticipated a great deal from Walter von Molo's *Ein Deutscher ohne Deutschland. Ein Friedrich - List - Roman* (Berlin, Zsolnay, 1931. 551 pp.). The hero of this book was the outstanding economist in Germany of a hundred years ago; he also lived for a number of years in America until he returned like his famous countryman Karl Schurz as a diplomatic representative of the American government to Europe. After giving the matter careful thought the reviewer does not recommend the book. The style is very involved, and the author re-

joices in wild exaggerations of unsavory conditions of the past which remind us of the notorious Lion Feuchtwanger. The book undoubtedly will have the effect that many readers turn their attention to the hero's life and works. It should not be the task of the historical novel to set up new values in history. This should rather be left to the historian who bases his opinion on documents and memoirs.

We are living in an epoch where many leading statesmen try to justify their actions after retirement from office in reminiscences which are more or less truthful according to the author's personality. The latest German publication in this field is Friedrich Rosen's *Aus einem diplomatischen Wanderleben.* Erster Band. (Berlin, Transmare Verlag 1931, XIX and 384 pp.). The volume is especially illuminating in regard to the German-French relations in the Morocco crisis of 1905. Friedrich Rosen belongs to a family of professional diplomats and was always considered a gentleman even by his political adversaries. He also made a name for himself through his oriental studies. The book throws interesting sidelights on the official publication, *Die grosse Politik.* The author comes out very frankly when he takes Bülow to task for his despicable treatment of his former sovereign; he speaks up for the much-maligned von Holstein although he was not always in the latter's special favor; the remarks on the personality of the late secretary of State von Kiderlen-Wächter are a valuable addition to Ernst Jäckh's interesting publication, *Alfred von Kiderlen-Wächter, der Staatsmann und Mensch. Briefwechsel und Nachlass* (Stuttgart, Deutsche Verlags-Anstalt, 1925, 2 vols.). It would be difficult to find descriptions written by a diplomat since the time of Madam Calderon de la Barca which depict to outsiders the human side of diplomacy as intimately as this book does. Its material consists to a great extent of private letters which Kiderlen wrote to a lady friend. The whole book will be a treat to the superficial reader who does not look for a systematic arrangement of facts.

In conclusion, to those who have to deny themselves a trip to Germany the title of a book may be given which will offer some of the pleasures of traveling; *Romantik der Kleinstadt. Eine Entdeckungsfahrt durch das alte Deutschland by* E. O. Hoppe (München, Brinkmann 1929. XII and 176 photographs). Many of these excellent *Stimmungsbilder* may be used to advantage as a visual aid to language instruction.

QUARTERLY ITALIAN BOOK-LETTER

HERBERT H. VAUGHN, *University of California*

SINCE the present year marks the centenary of the death of Johann Wolfgang von Goethe whose name is so closely associated with Italy and whose appreciation of Italian culture and life was so deep, the Italian periodicals and press are devoting much space to paying homage to the greatest of German poets.

Arturo Farinelli in the *Nuova Antologia* (Treves-Treccani-Tumminelli, via Michelangelo Caetani 32, Rome) for March 16 calls attention to a detail which is usually neglected in dealing with the author of *Wilhelm Meister, Torquato Tasso,* and *Faust.* It is the fact that in 1740 Johann Caspar Goethe went to Italy for an extended stay and wrote in excellent Italian (which was an extraordinary feat for a German in those days) an account of his trip which he kept with him until his death and which was one of his most valued possessions. Extracts from Johann Caspar's writings are given by Farinelli and it is probable that the young Johann Wolfgang, born a few years after his father's return from the "land where the lemons bloom, where the golden oranges in their dark foliage glow," was brought up with the reverence and love for Italy which was to develop into the enthusiasm which expressed itself in later years in the famous *Vedi Napoli e Mori* (or *Muori*), if it is true that Wolfgang was the original perpetrater of this pun. One would like to believe however that the father himself was the one who originated this expression and that he gave it to his son as parting advice to inspire him with enthusiasm for his trip beyond the Alps. In this connection the writer would like to call attention to a slight error which found its way into the Baedecker guides of

Italy in explanation of this pun. It was averred that *Mori* or *Muori* was an insignificant hamlet *near* Naples. Mori is several hundred miles from Naples. It is, in fact, the first mean little Italian hamlet which one passes through in reaching Italy from Germany over the Brenner Pass. Thus the pun really has greater significance than that given it by Baedecker. It means not only "See Naples and die" and "See the greatest city and the most insignificant village," but also "See the length and breadth of the great Italian peninsula." Fascicolo No. 12 of the *Illustrazione Italiana* (Treves - Treccani-Tumminelli, via Palermo 12, Milan) is entirely devoted to Wolfgang von Goethe and contains articles by Giovanni Gentile on *the poet and the philosopher,* Valentino Piccoli on *the atmosphere of Werther,* Diego Angeli on *Goethe in Italy,* Mario Ferrigni on *Goethe the dramatist,* etc.

In the March 1 number of *Nuova Antologia* Giovanni Papini indulges in a bitter polemic against Benedetto Croce in an article entitled *Il Croce e la Croce.* This article is well worth reading to the unbiased as it brings out traits of character in both the writer and his antagonist and reveals much concerning the true reasons for their differences. Papini starts by stating that Groce when still young "traversed the arid plains of criticism and erudition," later "he divided into four realms the Empire of Philosophy and, after a sally into the field of economics, he plunged into that of literature where he wrought great carnage . . . Finally he turned to history. First he wrote one of Naples, then of the Kingdom of the Two Sicilies, then of Italy, and now he has written one of Europe in the nineteenth century (*Storia di Europa nel secolo decimonono,* Bari, Laterza, 1932, p. 368, L. it. 25). Soon we may expect him to emulate Wells with a history of the Universe." What Papini ánds especially objectionable in Croce's work is his anti-Catholic attitude and he calls him to account for his lack of Christian spirit and faith and gives an account of his own conversion which led to the publication of his *Storia di Cristo.*

In the same number of the Nuova Antologia is an article by Corrado Ricci, on *Street-names.* This may not be a literary subject and perhaps should not be noted in this *Letter* but it is instructive in that it gives the original meanings and the development of certain local nomenclature and it is extremely interesting.

The outstanding novel of the past few months in Italy is Bruno Cicognani's *Villa Beatrice* (Treves-Treccani-Tumminelli, Milan, L. it. 15). It is the story of an apathetic girl who marries the man of her parents' choice, a man who is rich and good, but not handsome, not the man of her dreams. She has a little daughter and her first re-action towards the new-born child is one of disgust. But when she sees that the interest of all those around her centers in the child, through sheer jealousy the maternal instincts of Beatrice are awakened and she becomes a true mother. After she has given ample proof of her devotion to her child she is taken by death. Cicognani has been known as a writer of short stories and in the first part of *Villa Beatrice,* which is somewhat prolix and slow in movement, we seem to feel that the author, in passing from the short story to the novel, feel that he has to give every detail in order to fill his pages. He shows great artistry however in his efforts. Towards the middle of the book his style seems to change, as the apathetic mother begins to change, and that last part of the book is so interesting that it is with regret that one lays it down, having finished it. Did the development of Beatrice's character seem so real to the author and influence him so profoundly that even his style changed unconsciously as he followed it? We seem to see such a reaction of subject matter on style in many poets. In the cases of Browning and Hugo it is especially evident. But the carrying over of this into the novel is unusual.

The last book of Fausto Maria Martini, *Il Silenzio* (Mondadori, Mila, 1932, L. it. 10), has been published. It is a collection of prose writings which savor not in the least of the short story but which may be considered as the recital of minor incidents which the author has transformed into flights of poetical imagination and divine inspiration. Unlike most posthumous publications it must be considered as containing some of the author's best work.

Luigi Orsini has written of his childhood recollections in *Casa Paterna* (Treves-Treccani-Tumminelli, Milan, L. it.12). He has not made a novel of the book but it is as interesting as if he had done so. He speaks of a great-aunt who, as a child, knew Byron, and gives us living pictures of Carducci and Pascoli. The style is excellent and it is a very good book to read.

QUARTERLY SPANISH BOOK-LETTER

S. L. MILLARD ROSENBERG, *University of California at Los Angeles*

IN *Singladuras* (Madrid, 1932) Concha Espina has written us up as we seem after a few weeks in New York and a few more in Vermont; but she lets us off gently, though noting at once our "super-industrialismo," our mental and moral standardization at a low level, and the like. We used to take these American Notes with bad grace, but we have since found out that there is more truth than disdain in them, and they no longer heat us. Indeed, we hear far worse from our own fellow-countrymen, such as the analysis recently made by one of our best historians, James Truslow Adams, in *The Tempo of Modern Life*. Concha Espina is far from overstating our case; on the contrary, she charitably gives most of her space to such pleasant features of our culture as she found, chiefly, in her sojourn amid the Green Mountain young people at Middlebury College.

Even before setting foot on our wharves the foreigner, we officially insist, must be disagreeably impressed by the absurdities of our port authorities, though not half so disagreeably as ourselves on return from abroad; and if we do nothing about it, that also is a part of our meek submission to the status quo. We can, however, relish the astonishment of a Spanish lady when asked by the boarding officer whether she is importing any cows. But the question that struck Concha Espina as the funniest was "si trae intenciones de matar al Presidente de la República norteamericana." "Si yo viniera a eso no lo había de advertir por anticipado." Our cleverness in getting her to sign and swear to her denial was explained by her mentor, the supercargo: "Una vez consumado el delito, tendrá usted doble culpa: el hecho criminal y el perjurio. Sentencia de muerte irrevocable." That is the logic we exemplify at the pier. Can one blame visitors for associating certain later inland impressions with the one we make them form ere they land? "Soltamos la risa," says Concha Espina, "y ponemos nuestro inocente nombre al pie de la inolvidable confesión."

New York "tenía mucho de recua y de rebaño en pelotón"; there was "un solo matiz y una misma ordinariez" resulting in "un enorme vacío espiritual, un rostro de hazañería y refulgencia muy poco interesante"; it is a "muchedumbre confeccionada por un solo patrón." Even the cathedral of St. John the Divine is an "acaparadora de doctrinas que, por querer 'standardizarlas' como un sindicato comercial, se queda sin ninguna para nosotros." Nor for us. Indeed, the restraint of comment—I have selected the most severe—is evidence of the kindliness of the writer, who might well have added other evidences of what our nationally accepted doctrine really is.

We have, however, one cult of which we are proud, the cult of sanitation, and our fair visitor hits us on the raw when she innocently writes, about the student-waiters in a college dining room: "Nuestros servidores son alumnos, ellas y ellos, vestidos correctamente, igual que los comensales, pero con su buena servilleta al hombro, etc." Servilleta al hombro? Can it be that in one of our far-famed colleges this discredited practice continues?

But what, after all, most interested Concha Espina in the United States. "Lo que más me interesa en la América sajona es el negro." And next in interest were the Spanish-speaking Jews. The first of these is readily understood; the other is also clear to one knowing that sad bit of romantic history. After these two, the American Girl is an easy third, and, for the time spent in Vermont, facile princess, as one may say. The college girl she was observing led her to conclude that "es inútil negar que existe aquí un imperio de la ginecocracia, hoy que los tronos del orbe están en crisis y desuso." Nobody would deny this, but we may inform our delightful visitor that we are now relying almost equally on the American Boy for our salvation; we see more and more of them disturbed by the "ordinariez" of the "rebaño" and struggling to get out of it.

* * *

Francisco Rodríguez Marín, dean of Spanish scholars, whose publications now number about a hundred and thirty, one of which alone, his edition of the *Quijote*, would entitle any man to renown, has given us recently *Modos adverbiales castizos y bien autorizados que piden lugar en nuestro*

léxico, running through 160 pages from *a abondo* to *al zumbido,* with illustrative readings from about 230 works. Its companion piece, in preparation, is *Frases hechas castizas, etc.* Six other books are announced by this indefatigable collector and treasurer of Spanish words, phrases, proverbs, tales, ballads, and folklore, this delightful biographer, historian, and editor, whose erudition is nothing less than amazing. With his revised edition of the *Quijote* at hand, with its nearly eight thousand notes, one has in seven handy volumes, and for only sixty pesetas, a bedside library for the rest of one's life, to be read and reread for a dozen different reasons.

But to read the *Quijote* in any edition is to be one of a very small group, alas. In a lecture delivered years ago, Señor Rodríguez Marín said: "No hay que fiar de cuantos afirman que han leído el *Quijote,* porque se miente más que se lee, bien que hasta ese mentir patentiza el gran mérito de la portentosa novela . . . En estos meses pasados un señor de mucho copete se alababa entre sus amigos de poseer *un Quijote incunable;* otro sujeto había tenido y regalado un *Quijote* impreso en el reinado del emperador Carlos V; un maestro de escuela 'de cuyo nombre no quiero acordarme' enseña a sus discípulos que Cervantes fué 'el inventor de los molinos de viento' . . . Cosas como éstas son más para sonrojarse que para reir."

* * *

"Más has dicho, Sancho, de lo que sabes —dijo don Quijote—que hay algunos que se cansan en saber y averiguar cosas que, después de sabidas y averiguadas, no importan un ardite al entendimiento ni a la memoria." (*Don Quijote,* II, 22.) "Y más dijiste. Miguel, de lo que sabías—dice una amiga mía—pues sin saberlo has descrito la mayoría de las tesis doctorales que salen cada año de las prensas de cinco continentes." I should except therefrom the doubtless juicy thesis which Madeline W. Nichols, of the Dominican College, San Rafael, is preparing at the University of California as the result of a study of *Las Siete Partidas.* The *California Law Review* for March contains her translation of this celebrated code; here is a sample: "Barbers should shave men and cut their hair in places apart and not in the square or in the streets through which people pass. This is so they may not by any chance harm their victims. If someone should knowingly push the barber while he had in his hands some man shaving him, or should hit his hands or anything else so the barber should for that reason kill or wound the man he was shaving, he whose fault it was is required to make amends for the damage." Today, the barber and his client have retreated to "places apart" and it is hard to kill or even maim barber or barbered, though we may get a few on their way home from the shop.

* * *

Harper & Brothers have entered the Spanish text-book field with *Cuentos de Encantamiento,* chosen from the folk-lore collections of Fernán Caballero. In design, type, paper, and price (80 cents) this newly published book of 165 pages is decidedly attractive; and teachers who are looking for a first-year book and prefer an exercise-book to a simple reader, will do well to examine this volume, with its seventy-five pages of text, forty-two of exercises, twelve of notes, and a vocabulary of about two thousand words. The editor, Paul Patrick Rogers, of Oberlin, explains the most elementary constructions, and lists in the vocabulary not only infinitives of verbs, but also every inflection. The evident intention is to take nothing for granted, but the notes do not all realize the intention; for example, the one on this text from page 24:

> **Patrón Lechuga, por Dios,**
> **gústele alguna copliña,**
> **porque a los cuartos míos**
> **hanle entrado la morriña.**

The note on the last two lines is: "The normal construction would be, *porque le han entrado la morriña a los cuartos míos.* Translate: *because my money has the blues.* The literal rendering would be, *because they have made the blues enter my money. le* is a redundant pronoun standing for *la morriña.* When an object pronoun is in the enclitic position with a compound verb, it must be attached to the auxiliary." Another example comprises six notes, which refer for explanation to a note on "una para mí y el otro para el que escuchase aquesto." The note says: "The subjunctive is required in an adjective clause if the relative pronoun introducing this clause has an indefinite antecedent. In the present case the adjective clause is, of course, introduced by a compound relative." The student will wonder about this, and will continue to wonder as he

reads the other passages explained by this note. The first is: "dijo a su padre que no se casaría sino con aquel que supiese mentir más que ella." Explained by the same reference is "te has de casar con el que lo acierte, sea quien sea." Thus we learn that "el que," "aquel que," and "quien" are all compound relatives. The above "sea quien sea" is explained further by a translation of it as "whoever he may be"; and in the vocabulary the same is translated as "be who it may." The teacher as well as his students may well be puzzled by these and other explanations; and puzzled, too, by at least two words in the text and vocabulary: "arrar" (with rr) for "to plow," and the word "ennamenar" for "slacken" or "stop." The former is evidently a twice overlooked blunder; the latter is perhaps a galleguismo. We believe the publisher's reader and proofreader should come to the aid of the author in such instances; they would both be useful also even where the author is most frequently left to himself, as in an introductory note. The Introduction to this volume has the following passage: "Native authors sought to imitate these writers, but always were the results inferior to the models. This rather servile imitation of foreign writers rankled the sensitive affection, etc." And further on: "her straightened economic conditions" and "But withal she was a writer of many virtues, and whose, etc."

* * *

Charles V: Emperor of the West, by D. B. Wyndham Lewis (London, 1932) is reviewed in a full column of the London *Times* literary supplement for April 7. "There is little reason to quarrel with Mr. Lewis's estimate of Charles' character" but "as a controversialist Mr. Lewis is neither judicious nor effective. He overstates his case, begs the question, and abuses too violently those who do not agree with him. The keynote of the book is the tragedy of the Emperor's failure to preserve religious unity in Europe. The world, we are to believe, was lost when Luther nailed his theses to the church door at Wittenberg. Art, progress, civilization and the reign of reason stopped short with the Reformation."

* * *

Another full column of the same issue of the *Times* reviews *El Greco and Cervantes in the Rhythm of Experience,* by Hans Rosenkranz, translated by Marcel Aurousseau (London, 1932). "These are perhaps the youngest, most modern names of great men who died over three centuries ago . . . Parallels between two great contemporaries are always interesting, sometimes fascinating, often dangerous . . . Many hold that parallels between literature and art cannot be exactly synchronous, owing partly to the fact that the patrons of art are apt to be more conservative than the more numerous patrons of literature. In this case El Greco would belong to an almost bodiless mysticism" whereas "the figures of Cervantes in their substantial fullness belong rather to those of Velázquez, who is not mentioned in this book . . . Between Cervantes and El Greco there is a gulf fixed owing to the fact that, while Cervantes brought back the people, the peasants, into literature, the art of El Greco, like the literature of the last third of the sixteenth century, deliberately shunned and excluded that part of reality."

* * *

The rediscovered Velázquez, a portrait of Góngora, is thus described in the Boston *Transcript* of March 26:

"The portrait of Luis de Góngora y Argote was known by records to have been painted in 1622 when Velázquez was first in Madrid. Its existence was known primarily by two replicas, one in the Prado and the other in a private collection in Madrid. The original, recently purchased by the Boston Museum of Fine Arts, was found in a private collection in Spain, and last year was shown publicly for the first time in an exhibition of Spanish art in London, where it attracted the attention of connoisseurs of two continents. It is a painting of great power, presenting Velázquez at his best during his first period. If its dating of 1622 be correctly placed, it was completed but five years before Góngora's death, when he was composing such works as the *Soledades* and the *Fábula de Polifemo y Galatea,* of such involved mannerisms that his name lives chiefly in the word 'Gongorism.' In the simple design, the superb modeling of the face, and the rich black of the dress, Velázquez has already laid the foundation of his style."

* * *

Speaking of paintings, and coming down to the present, it is worth remarking that the renowned German artist, Professor Ernst Vollbehr, is spending some months in Cali-

fornia and will soon exhibit his remarkable pictures. His work done in highly dangerous situations during battles on the French-German front in a bombing-plane is something without a parallel. One picture was painted while another occupant of the plane was killed beside him, and the plane struck twenty-three times. What concentration! And this picture, which I have seen, is a beautiful piece of work, truly colored and composed, similar in execution to pieces done in peaceful places. The gems of the exhibit last April at the University of California at Los Angeles are, as I found them, the Philippine group, showing, mostly, the old Spanish aspect—churches and fortresses once conquering, now being conquered by, the lusty tropical vegetation, wreathing them in brilliant colors. It is all in a quite definite poetic mood, deeply sympathetic and sometimes mystical, sometimes purely fact. I remember the mystery of a semaphore station half hidden in a morning fog but conveying some clear message; and there was the grave of José Rizal in the old Paco cemetery, the church hard by, towering trees, and the patriot's tomb in a dazzling blaze of sunshine. Beautiful pictures they are, from nearly all parts of the world, painted with joy and enthusiasm. When you meet the artist you know why they are so, for he is a merry, cordial man, simpatiquísimo. Watch for the announcement of the Vollbehr exhibit.

* * *

"The Indian has always used his hands and not machinery to make the things he needs; his hands are consequently facile in pictorial art. But the youth of the United States buys what he needs instead of making it, fears to use his hands because of manicure ideals, and consequently has little facility in the arts and handicrafts." (Pedro I. Lemos, Director, Museum of Fine Arts, Stanford University.) It is indeed a vigorous and varied art that extends today throughout Mexico. Even one fairly familiar with the subject can learn something by reading the special Mexican Art issue of *The School-Arts Magazine* for February, lavishly illustrated in colors and with several distinguished contributors. Diego Rivera, for instance, says ("Children's Drawing in Mexico"): "The practice of copying from prints, fragments of sculpture, or line drawings, is a stupid and barbarous practice which always tends to destroy the child's imagination." What the Mexican children are doing, almost incredible to those that have not seen it, is told by Juan F. Olaguibel, head of the drawing and handicraft division of the Department of Arts in the Ministry of Public Education. Frances Toor has a valuable article on weaving in all its forms besides a page or two on pottery and lacquers.

* * *

Frances Toor, by the way, wrote me on March 31: "El primer número de *Folkways* saldrá en el próximo mes. ¡Lástima que sea tan atrasado! Pero ¿qué le vamos a hacer?" This refers to the suspension of *Mexican Folkways* because of the editor's illness and flat purse. Further announcement of the new series will appear in the next *Forum.*

* * *

Catalogues are seldom mentioned by book reviewers, probably because they seldom merit anything but a cussing for their messiness. The interesting get-up of the one issued in April by the Stanford University Press deserves praise for its lucid plan, whereby all items, alphabetical by author, are treated within a single arrangement. For example, *Simón Bolívar: the Liberator:*

Author—Percy Alvin Martin, professor of history, Stanford University; author of books on Latin America.

Subject—Historical biography of one of the great heroes of South American independence.

Suggested for—Historians and students of history; readers of biography; most libraries (***note binding***).

Reasons for publishing—An excellent brief biography of a great man, appropriate to the centenary of his death.

Description—Paper, 5½x8 inches, 36 pages, 75 cents.

Date—November, 1931. *Stanford Pamphlets.*

* * *

A remarkable decree dated April 22 creates in the Spanish Government a High Council of fifteen members invested with the fullest powers to reorganize national economy. We copy the following from the London *Times* of April 26:

"The Council is to determine the conditions governing the production and sale in Spain and abroad of Spanish products, to indicate means for producing and marketing Spanish products, and to

draw up a comprehensive plan for national economy. All persons, companies, or corporations must supply the Council with th efullest information and allow it to inspect their books and documents. The Council must take due precautions to preserve manufacturing or trade secrets, and its members will be held responsible for any abuse of confidence.

"A preamble to the decree explains that the new Council is not an imitation of the Council of National Economy set up by the Dictatorship, nor will it bear comparison with certain committees existing in foreign countries. In the service of the Republic and of Spain the Council is called upon to revolutionize present conditions with a view to giving Spain what it is declared she lacks —that is, a national economy. Once the plan has been drawn up it will be a duty of every one to cooperate. Everything, agriculture and industry, tariffs and credits, imports and exports, is to be subordinated to its execution.

"The Minister of Economy, Trade, and Agriculture, who is responsible for drawing up this important and possibly far-reaching decree, is the Catalan Don Marcelino Domingo, a Radical-Socialist."

No further details have come our way, but this is enough to suggest that a highly important experiment has begun.

Summarized from the article on Spain in the May number of *Current History* are these three items:

Spain this year for the first time in its history officially neglected Holy Week, and the Cortes held its regular sessions even on Good Friday. The world-famous Easter-week services, especially the processions in Sevilla and Granada, were much less elaborate; that of the Virgen de la Estrella was the only parade of its kind in Sevilla, and even this was attacked, three persons were killed and thirty-two radicals arrested.

The Italo-Spanish accord of April gives Italy tariff reductions on the Spanish articles that make the bulk of the very promising United States trade with Spain, which is badly handicapped by the new treaty.

Minister of Agriculture Domingo recently introduced in the Cortes a bill for expropriation, without indemnification, of hereditary estates of feudal origin; non-feudal expropriations will be paid for.

* * *

Two serious losses by death have befallen Spanish scholarship since our last issue. Of Professor Hills we speak on another page; of Professor Marden we have, before going to press, barely time for a few words.

The death of Charles Carroll Marden on May 11 at Princeton at the age of sixty-four removes one of the most valuable Hispanists from American letters. Doctor Marden was not only a brilliant student, but a highly successful teacher, first at Johns Hopkins and later at Princeton. He was president of the Modern Language Association of America, and had been for some years the managing editor of Modern Language Notes; he was author of numerous linguistic studies and well known critical texts, of which the earliest was the *Poema de Fernán González;* others were the *Libro de Apolonio, Cuatro Poemas de Berceo,* and *Berceo: Veintiún Milagros de Nuestra Señora.* Doctor Marden's fine social grace as well as his lifelong devotion to Spanish letters won him warm friendships and high honors in Spain and Spanish America.

CORRESPONDENCE and COMMUNICATIONS

English Words in the Spanish of Mexico

THE traveller to Mexico is often no little surprised to observe the large number of English words that appear in the language of that country. In conversation with members of the educated classes he may hear a vocabulary salted with English, just as in our own country French words are employed by many to spice their conversation. It is, however, in the vocabulary of the newspaper and other periodicals that English words are of most frequent occurrence—they appear in impressive numbers on the political, society and sports page. Often their original spelling is retained, and just as frequently, if not more so, they are given a hispanized form. When the former prevails, it is usually due to recent adoption, to the difficulty of phoneticizing the English form, to the already sufficiently phonetic nature of the English spelling, or to affectation on the part of the user. English words which have received phonetic spelling in Spanish are in many cases on the way to a more or less permanent adoption, popular if not academic—though here again affectation may play its part.

Below are given several lists of words gleaned from the periodicals of Mexico City; though it should be stated that many of them belong also to the Spanish of Spain. Words heard only in conversation are not included, because the frequency

and type of such words depend usually upon the individual's acquaintance with English—very frequently a better knowledge of French crowds English terms from his speech.

In the following lists will be observed many modifications of English expressions which have gone into Spanish—enlargements, apocopations, new vocables created on the stem of an Anglicism. It may be added here that though the observation for these words was casual and extended over a period of several weeks, the great majority of them were gathered within a very few days. This will perhaps suggest the frequency of their occurrence.

For the sake of convenience they are divided into several groups, the first of which is made up of words of a fairly general character: *ayancar* (to yankee-ize), *biftec* or *bistec, boicot, buldog, chanza* or *chance, check* (i. e., stub of a pullman ticket), *chequear* (to check off), *club,* (pl., *clubes*), *clubista, cocktail, detective, dólar, film, filmar, flapper, flirt, flirtear, flirteo, hall, high-life, interviú* or *interview, interviuvar* or *interviewar, líder* (leader), *linchar* (to lynch), *lonch* or *lunch, lonchería, lot* (i. e., city lot; pl., *lotes*), *magazine, mitin* (meeting), *miss, míster, pool* (i. e., grain pool), *pudin* (pudding), *radio, raid, récord, reportar, reporte, repórter, roll* (a list), *rollo* (of films), *rosbif, sandwich, esmokin* or *smoking* (dinner suit), *snob, snobismo, splín* (spleen), *stand* (noun), *standard, stock, tanque* (tank), *trick, trust, yanqui.*

By far the largest number of English words is to be found in the sports vocabulary. In native or traditional games scarcely a foreign term is to be seen; but in those sports which have been generally played or widely adopted by English speaking peoples, the vocabularies may show varying, but always large, percentages of English expressions, as in, for example, baseball, where almost the whole terminology of the American fan has been taken over.

A few general sports terms may be given before listing the vocabularies of special sports: *coach, default, faul* or *foul, finales, finish* (i. e., *fatla de finish*), *gol* or *goal* (pl., *goales*), *home-team, match, penalty, pláyer* (pl., *pláyeres*), *playground, rally, réferee, score, semifinales, soccer, sport, sportivo, sprinter, stádium, team, team-work, vólibol* or *volleyball, volley.*

No sport is at present more popular in Mexico City than pugilism, and he who would read what the journals have to say about the fistic art and its exponents must have a vocabulary which includes the following: *bout, box, boxeador, boxear, boxeo, boxísticamente, boxístico, challenger, clinch, clinchar, conectar, featherweight, gongo* or *gong, groggy, heavyweight, infight, jab, knockdown, knockout* (also *K. O.*), *lightweight, manager, promoter, pugilismo, punch, ring, round, second, slump, sparring-partner, straight* (noun), *swing, upper, uppercout* or *uppercut, welter, welterweight.*

The language of baseball has been adopted almost in its entirety, spelling and all. The following list is made up only of Hispanized forms of English words: *béisbol* or *básebol, beisbolero* or *basebolero, beisbolísticamente, beisbolístico, batc, bateador, batear, bateo, batería, blanquear* (to blank),*blanqueado, catchar* or *catchear, cátcher* (pl., *cátcheres*), *fild, jit* (hit), *home-roon, pitchar* or *pitchear, pitcheador, pítcher* (pl., *pítcheres*), *schor-stop.*

Though in recent years some attempt has been made to popularize the American type of football in Mexico, the favorite form of this sport is still the rugby of England, or its modification as played in Canada. To it belongs the following vocabulary: *back, corner, chut, shut* or *shoot, chutar, fútbol* or *football, futbolero* or *footballer, futbolista, futbolísticamente, futbolístico, kick-off, off-side, poste* or *post, shot.*

Many other sports have been adopted with a great part of their terminologies. For basketball we find besides the English words in their original spellings, many hispanized forms easily recognizable, *básquet, básquetbol, basquetbolista, basquetbolísticamente,* etc.; for *tennis, lontennis, lontennista,* etc.; for golf, *golfo, golfito* (miniature golf), etc.

These lists of Americanisms or Anglicisms might be continued at great length. If one were to search beyond the realm of the printed page—from which all of the above have been taken—scores of familiar, though somewhat disguised words might be heard, words which have not yet reached print, and in many cases never will. For example, association with automobile mechanics and garage hands will acquaint one with such expressions as *cranquear* (to crank), *estarter* (pronounced *estata*), *fénderes,* and *taires* (tires). Or again, there come to one's ears words like *bordin* (boarding-house), *picle* (pickle), *picnic, queque* (cake), and *espich* (speech). Also, it has been estimated that fifty per cent of all technical terms of Mexico are in English.[1]

The Spanish Academy, which is the conservative bulwark of the tongue, frowns upon Anglicisms, rarely admitting them into its dictionary. When this occurs, it is usually after a word has been for many years an integral part of elite diction. Such a word is *bistec,* which was given as *biftec* in the 14th edition of the Academy's dictionary, long years after it had become a familiar vocable of the current language. The word was finally accepted, but not only that—it was taken seriously by the uniformed arbiters of refined speech and its proper pronunciation and spelling were duly considered in august assembly, with the result that in the 15th edition of the dictionary it appeared as *bistec,* which is the standard correct form of the word today.[2]

Another word which has received the academic accolade is *yanqui.* But Anglicisms which have found their way into the Spanish dictionaries are in exceedingly small ratio to the number of them used by the people in the various Spanish-speaking countries; and in Spanish America, especially in Mexico and the West Indes, the percentage of Anglicisms is much larger than in Spain. In many respects the Spanish of Mexico may be looked upon as a decadent form of the tongue of the mother country; but it is decadent in the same sense that the English of America is so—in its failure to maintain linguistic dignity and purity,

[1]Stuart Chase: *Mexico, A Study of Two Americas,* Macmillan & Co., 1931, p. 263.

[2]C. F. McHale: *Diccionario razonado de modos de bien decir,* 1930, p. 38.

while like the language of our country it has a vitality which the Spanish of Spain has never possessed. This vitality is to be found precisely in its adaptability to the tempo of modern times and to the changing conditions of modern society with all its varied paraphernalia, an adaptability shown in its ability to swing along to the rhythm of the day, adopting what is necessary, transforming to make adoption possible, and discarding what is old and worn out. In some respects the entry of so many English words, especially those of the American dialect, into the idiom of our neighbor may be considered largely as an American influence; in others, and they are linguistically more important, it is undeniable proof of the living strength of the Mexican branch of a tongue whose history is an ancient one.

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Close and Open E and O in Cuba

IN my article *Clse and Openo E and O at the Centro de Estudios Históricos* (MODERN LANGUAGE FORUM, XIV. 22-25, January, 1929) I shwed that instructors at the Centro do not closely conform to the orthoepic rules enunciated by Navarro Tomás in his *Manual de pronunciación española.*[1]

Seeking further light on the pronunciation of *e* and *o* among well-educated and cultivated speakers of Spanish, in the course of the month of June, 1930. I made a summary investigation of the pronunciation of these vowels in Habana Spanish, going over numerous words with the following persons, whose indispensable cooperation I gratefully acknowledge:

Dr. Juan Miguel Dihigo, Professor of Linguistics and Languages in the University of Habana. (Abbreviation: D.)

Manuel Carnesoltas, Correctional Judge. (Cn.)

Dr. M. Rodríguez Ponce, Professor of Grammar and Spanish Literature, Instituto de Segunda Enseñanza. (R.)

Miss Concepción Fernández Morales, Sepúlveda College. (F.)

Tomás Montero, Inspector in the Department of Public Instruction, and Editor of El Mundo. (Mt.)

Félix Callejas. Editor of El Mundo. (Cj.)

Reinaldo Díaz Versón, Professor in the Normal School for Teachers; and Reporter for El Diario de la Marina. (DV.)

Tamás Montero, Jr.. Reporter for El Diario de la Marina. (Mh.)

Lope Morales, Musician (retired). (Ms.)

Most of my informants were, as might have been expected, at the outset unaware of the endeavors which have been and are being made to distinguish close and open sounds of *e* and *o* in Spanish, and lay down rules for their occurrence and use. However, after discussion, they were all able to recognize the close and open sounds, and became interested in the philological and orthoepic problem involved in the distinction.

I now present, with such orthepic inferences as seem justiáable in the circumstances, the data which the obliging informants with unanimous cheerfulness supplied, and which, with occasional interruptions for verification or discussion, I set down seriatim in their presence.

I. *E* IN OPEN SYLLABLES.

In the preterit indicative (*saqué, compré*) the Cuban informants all use a close vowel, here agreeing with Navarro Tomás; and in the future (*hablaré*) only two of the nine (Ms, R) pronounce an open *e*. And only two (Ms, F) pronounce an open vowel in *café*.

Before *j*, or *g* preceding *i*, the vowel is uniformly open: *teja, lejos, oveja, dejar, colegio;* likewise after *j* (and preceding *t*) in *objecto, sujeto;* in the diphthong *ie*[2]*—quieto, piedra, quiebra, tiene;* in the proparoxytone *época*[3]; before *c* followed by *e* in *parece*; and in the phrase *el olor.*

A close vowel uniformly appears in *ceno, cenas, peno, penas, debo, debes, demo, temas,* and with one dissenting voice (Mh) in *cabeza.* As for *temes, teme* (indicative), eight of the informants make the vowel close, Professor Dihigo alone pronouncing it open, thus distinguishing the indicative *teme* from the imperative *teme,* which, all agree, has a close *e*. The first element in the diphthong *ei,* which Navarro Tomás declares open, has rather the close sound in Cuba. Thus, in *aceite, deleitar,* eight informants (all but D) pronounce a close *e*; in *ley, peine, seis, veinte,* only two informants (D, Cn) use the open vowel; and even they vary in the case of *veinte.* The Cubans pronounce an open *e* in *regla, centinela, primero,* with one dissenting vocie in each case (Ms, D, D). Six informants (D, Cn, Ms, Mt, Cj, F) pronounce a close vowel in *pecho,* one (DV) hesitating between the close and open sounds; áve (D, Cn, Cj, F, R) pronounce a close vowel in *velo, velas,* five (D, Ms, Cn, Mt, Cj) in *sello,* four (D, Ms, Cj, F) in *queso* with two (Cn, DV) hesitating between close and open, two (Cn, DV) in *ella,* on (D) in *pueblo,* one (Cn) in *equis;* the other informants using the open vowel in each case.

II. *E* IN CLOSED SYLLABLES.

In closed syllables *e* may be said to be regularly open, as is shown by the following examples, in which no variation was observed: *verde, cerner*

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[1] My article was followed in the FORUM by two essays on the same subject by L. Carballosa. This writer, residing at Berkeley, demands a close vowel in *amor, soy, hoy, hablador, tener, perro, bolsa,* the suffix *—on;* an open vowel in *coro, oro, estoy, voy, saqué, queso, desdén, huésped, extenso, cosa, cosita, velo, velas, teme* (indicative only), *temes, temen,* the suffixes *—ero, —era, —elo,* the diphthongs *ie* and *ue;* further, he says that accented final *e* and *o* are invariably open, and that accented *e* in a prepenultimate syllable is always open. (FORUM, XV. 67-69, April, 1930.) In the second essay, Carballosa tries to distinguish in pronunciation two series of homographic words: *bota* "winebag" (with alleged open *o*), *bota* from *botar* (with alleged close *o*) and the like. (FORUM, XVI. 62-64, April, 1931.) This distinction may be compared with the well-known imaginary difference between the vowel in English *fur* and that in English *fir.* Carballosa, perhaps misled by the Spanish-English dictionary, errs fatally in defining the quality of English vowels. While most of the Spanish pronunciations indicated by him are sometimes heard, they are not, I should say, in very general use among Spanish-speaking people.

[2] Here the Cubans gree with Carballosa, not with Navarro Tomás.

[3] Here, too, the rule of Navarro Tomás is quite questionable.

(both vowels), *tener, hermano, belga, papel, afecto, concepto, concepción, sección. técnica, guerra, guerrero, cerro, papel*[4], *céntrico, influencia, reverencia, defiende, después* (both vowels), *resma, compadezco, compadezca, tiempo, ejemplo.* The last áfteen examples, it should be noted, contradict indications of Navarro Tomás demanding a close vowel.

One the other hand, one (Cn) of the informants has a close *e* in *muestra, temer;* one (Cn) in *este, esta, esto;* one (Cj) in *monumento;* one (Cj) in the second vowel of *extenso;* three (Mt, Cj, F) in *fuente;* five (D, Cn, Mt, Cj, F) in *dentro;* eight (D, Cn, Ms, Mt, DV, Mh, Cj, F, R) in *atento, vengo;* eight (D, Ms, Mt, DV, Mh, Cj, F, R) in *bien;* and all without exception pronounce *desdén, sartén* with a close vowel in the second syllable. In the case of *perro,* eight of the informants clearly make the vowel open, but Judge Carnesoltas varies from the close to the open sound.

III. *O* IN OPEN SYLLABLES.

In the ánal position, as in *habló, llamó, recibió,* both the close and the open sound are used, with an appreciable preponderance of authority (D, Cs, Dv, Mt, F) favoring the close sound.

Following an initial *r* in *roca, rosa,* and preceding a *j* in *manojo,* the *o* in variably open, as Navarro Tomás has it; but preceding the accent in *mojar,* the vowel is close in the pronunciation of two informants (Cn, Mh); and in the somewhat analogous *escoger,* four informants (Cn, Mt, Mh, F) have a close *o.*

In the proparoxytone *cómicos,* all the informants pronounce the vowel open, although according to one of Navarro Tomás' rules it is close; and in another proparoxytone, *jóvenes,* the open vowel has a preponderanc eof authority (D, Cn, Ms, DV, Mh, Cj).

Preceding the accent, *o* is pronounced close without variation in *soñar, bodega, moral;* but divergence appears in *cocido,* which only four of the informants (D, Cn, Ms, F) pronounce with a close *o;* and in *posada,* wherein only five (D, Cn, Ms, F, R) articulate a close *o;* the other informants using the open vowe lin each case.

In agreement with a minor rule suggested by Navarro Tomás, we have, in the articulation of eight of the informants (D, Cn, Ms, Dv, Mh, Cj, F, R), an open *o* in *ahora, la hora, la ola,* where an *o* in an open syllable preceding *l* or *r* is immediately preceded by the vowel *a.* However, as I suspected when assembling data on the pronunciation of *e* and *o* at the Centro de Estudios Históricos in 1927, Cuban usage largely conéicts with one of the Castillian phonetician's major rules: the one requiring a close *o* (with a few deánite exceptions) in open syllables. We have seen above that in cultured Cuban speech a considerable variation exists between the close and the open *e* in open syllables. In the case of *o,* the variation is more marked, and quite easily demonstrated. According to my perception, all of the informants have an open *o* in *ocio, mozo, noche;* six of them (D, Cn, Ms, DV, Ms, Cj) in *boga;* seven (D, Cn, Ms, DV, Mh, Cj, R) in *boda, moda;* eight, (D, Cn, Ms, Dv, Ms, Cj R) in *Quijote;* seven (Cn, Ms, Mt, DV, Mh, Cj, R) in *coche;* five (Ms, DV, Mh, Cj, F) in *botes;* five (D, Cn, Ms, DV, Cj) in *otro;* seven (D, Cn, Ms, DV, Mh, Cj, F) in *hermoso, herosa;* six (Cn, Ms, DV, Mh, Cj R) in *esposa;* seven (D, Cn, Ms, Mt, DV, Mh, Cj) in *cosa, cosita;* seven (D, Cn, Mt, DV, Mh, Cj—Ms varies) in *coso, coses, cose* (indicative), *cosen;* six (Cn, Mt, DV, Mh, Cj—Ms varies) in *cose* (imperative)[5], *cosa, cosas;* five (Ms, Mt, DV, Mh, Cj) in *cazadores;* three (Ms, Mh, Cj) in *habladora;* six (Cn, Ms, DV, Mh, Cj—Mt varies) in *oro;* seven (Cn, Ms, Mt, DV, Mh, Cj, R) in *coro;* five (Cn, Ms, Mt, Mh, Cj—Mt varies) in *adoro;* six (Cn, Ms, DV, Mh, Cj—Mt varies) in *sonoro;* six (D, Cn, Ms, DV, Mh, Cj) in *jóvenes.* Eight of the informants (all except D) articulate an open *o* in *hoy, soy, voy, estoy.* Professor Dihigo uses a close vowel in these words.[6]

IV. *O* IN CLOSED SYLLABLES.

In closed syllables *o* is regularly open, as Navarro Tomás indicates. In the following examples, no variations from this useful rule were noted, *hospital, adornar, pertero, sordo, golpe, costa, costura, conde, dogma, indocto, adoptar, torre, corro, sol, razón, hombrón* (both vowels). One word ending in *r,* namely *favor,* likewise follows the general rule. But in *amor, hablador,* two of the informants in each case (Cn, Mt and D, Mt respectively) make the *o* close, perhaps owing to the inéuence of the plural. Four (Cn, DV, F, R) of the informants distinguish the vowels of *hablador, habladora* as open and close respectively, unconsciously following the rule stated by Navarro Tomás; the other five informants make no distinction between the two vowels in question; and o fthese five, three (Ms, Ms, Cj) make both vowels open, two (D, Mt) make both vowels close.[7]

In short, cultured Cubans use open vowels, with very few exceptions, in closed syllables. In open syllables, usage varies remarkably, though some of the variations are plainly due to conflicting analogies.

The extent of regional or national variation in the pronunciation of Spanish *e* and *o* is not deánitely known. P. Enriquez Ureña, *Rev. de fil. esp.* XVII (1930), 283, says that open vowels are most prevalent in the West Indies and Andalusia; close vowels in Argentina, Uruguay, and central and northern Spain. The question evidently deserves further investigation.

C. C. RICE.

Catawba College, North Carolina.

[4]The plural *papeles* is pronounced with a close vowel b" two informants (D,Cn); with an open vowel by the other four (Ms,Mt,DV,Mh) questioned on this point. Here, the close vowel seems due to the openness of the syllable; the open vowel, to the analogy of the singular *papel.*

[5]Carballosa's distinction betweens *cose* (indic.) and *cose* (impve.) is recognized by D only.

[6]Carballosa's distinction between *hoy, soy* (close vowel) and *voy, estoy* (open vowel) thus appears to be unknown in Cuba.

[7]The two last-named informants agree with Carballosa.

Rare Old Spanish Books in the Vollbehr Collections

The latest sensation among bibliophiles is the series of exhibits beginning at Chicago of the Vollbehr collections of incunabula, fifteenth-century books, the first ever printed from movable metal type. It will be remembered—it can scarcely be forgotten—that in 1930 the Government of the United States acquired, for the Library of Congress, the last available perfect copy of the earliest of all incunabula, the Gutenberg Bible, "the greatest book in Christendom," or, as one perfectly serious visitor at the Library called it, "the Guggenheim Bible," while another confessed that he "didn't even know that Gutenberg wrote the Bible." The owner, Dr. Otto H. F. Vollbehr, paid $375,000 for this one book. The entire collection, three thousand items, to which it belongs, was valued by American experts some years ago at $3,000,000, and this was the figure upon which Congress acquired the collection for $1,500,000, Dr. Vollbehr making a splendid gift of the other half to his adopted country.

Of late, Dr. Vollbehr has been preparing for sale a group of very rare old prints, including the oldest histories of the discovery of America, technically known as *Americana Vetustissima,* books printed between 1492 and 1550. Among them are excessively rare books in Spanish and French; there is also a series of six editions of the Ptolemy Atlas with the *Mappa Mundi* based on the Ptolemy map; the earliest contain, of course, no suggestion of the New World, but beginning in 1511 appears a very rough outline of the Americas' eastern edge, and so through the series to a map of much detail.

Las Siete Partidas, the code of law and custom prepared by Alfonso el Sabio, offering a faithful record of thirteenth-century Spain, is one of the prizes of another collection to be mentioned presently. And in the group called the Vollbehr General Collection are a number of very valuable Spanish books and manuscripts, for instance the *Arte para ligeramente saber la lengua arábiga,* by Pedro de Alcalá, printed in Granada in 1505, the first edition of the first Arabic vocabulary and grammar ever published in Europe; Brunet marks it "very rare." Not mentioned by any of the bibliographers is *Leyes de Estilla y Declaraciones sobre las Leyes del Fuero, published* in 1502 at Salamanca; this copy is crowded with contemporary marginal notes. Another book not to be found in the oldest catalogues is by the celebrated scholar Nebrija, Aelius Antonius Nebrissensis; it is entitled *Expositio Hymnorum,* printed at Zaragoza in 1510. The *Libro de Inventorio Antiguo* consists of hundreds of original Spanish manuscripts dated 1556-1578, quoting documents reaching back to 1408, pertaining to Diego Hurtado de Mendoza, the Condes de Cifuentes, kings, popes, feudal laws, causes celèbres, etc., all highly valuable to historians. *Manuscritos Originales del Siglo* xvii comprise 326 documents referring to America and the Philippines. One of the items, of perhaps unsuspected historical riches, is *Manuscritos de Torrelaguna,* Spanish manuscripts relating to the birthplace of Cardinal Ximénez de Cisneros, who founded a monastery at Torrelaguna in 1514. It will be almost unknown that higher education found there a place where many laymen pursued regular courses in arts and philosophy; it was there that the celebrated Confraternity of the Holy Sepulchre had its seat and its rules are to be found among these documents. Among them, too, is an inventory of remarkable interest to historians of Spain during the Napoleonic period, giving a list of all monasteries, prices of staples, lists of taxes, customs dues, wages, and a mass of other source material. Another item called *Spanish-Habsburg Netherlands* consists of Spanish, French, and Italian papers composing a continuous correspondence between the cabinets of Vienna and Brussels, 1725-1735: "An extraordinary find of ministerial documents not referred to in historical literature and making necessary a rewriting of important chapters of history . . . a maze of diplomatic adventure." The foregoing are mere hints of what students of Spanish history and literature can find in this "Spanish Collection," not to mention some rare editions of well known works.

In speaking above of *Las Siete Partidas* this item was mentioned as belonging to another group. This is not primarily Spanish, but is by far the most interesting collection in the book market today, and it is doubtful whether such another will ever be brought together. The general reader, as well as the bibliophile, will find at least one item of extraordinary interest, the Luther-Cranach Bible, to be described later. This is the collection which is causing "the latest sensation" mentioned at the beginning of the article. It consists of 1,500 incunabula, none of them duplicates of any of the 3,000 acquired by the Library of Congress. And, just as the Gutenberg Bible is the grand prize of this Library, the crowning gem of the 1,500 is the Luther-Cranach Bible, so called because it is Luther's German version of the Scriptures, illustrated by Lucas Cranach.

The copy in the Vollbehr collection is one of four printed in 1541 by Hans Lufft for certain princes by special command. It was executed for Prince Georg III of Anhalt, friend and patron of Luther; two of the other three copies are in the Prussian Staatsbibliothek, and one is still undiscovered. Each of the four was specially painted, decorated, and bound; no two are alike. Dr. Vollbehr's copy was produced in a special impression with extra spacing and wide margins on large sheets of the finest vellum. Lucas Cranach, the greatest painting master of his time, then received the volume for decoration and was engaged on it for nearly two years under Prince Georg's personal direction; he drew the designs for the woodcuts and not only illuminated the book in the conventional ways, but added miniature and full-page portraits of contemporaries, of which that of Melanchthon is considered his masterpiece.

But the extreme value of the Luther-Cranach Bible is not merely as a unique copy nor yet as a superb specimen of early printing and illumination, but also as an historic monument. The Luther Bible was the result of the collaboration of four leaders of the Reformation: Martin Luther, Philipp Melanchthon, Johann Bugenhagen, and Kaspar Cruciger. Closely associated in friendship and re-

ligious zeal, they worked together for years at the German translation of the Latin version of the Vulgate. Their translation was published in 1521-1534, and marks not only an epoch in the history of religion but also in the development of the German language. The crowning feature of the Vollbehr copy therefore is the full-page autograph transcriptions of Bible passages on the fly-leaves of the three volumes, four inscriptions in each volume, written and signed by Martin Luther and his three associates. The volumes measure 12 by 16 inches, 2 inches thick. The copy is almost perfectly preserved; the brown silk over the oaken boards is only slightly worn, and within the pages are spotless, the print as clear and the colors as fresh as if done yesterday.

A few years after this copy was delivered to Prince Georg, the rulers of Anhalt and other Protestant princes were involved in a long and bloody war with the Emperor Charles V, which resulted in the confiscation of the property of one branch of the Anhalt family. Through this and following wars for four centuries the princes of Anhalt preserved this famous book, locked in the vault of their medieval castle. Then, after the World War, Dr. Vollbehr purchased the Luther-Cranach Bible for a very handsome price.

Not long after, Dr. Vollbehr began to dispose of his many collections. Henry E. Huntington acquired one group of about 2,400 incunabula for his famous library at San Marino, California, for $1,250,000. The second collection, containing the Gutenberg Bible, was acquired by the Library of Congress, as already related. The third, containing the Luther-Cranach Bible, is the one now most interesting to book buyers, since it is on the market. It is here that the *Siete Partidas* is included, if no rearrangement has been made. There is also another group of 500 incunabula which are duplicates of items in the Library of Congress, but not duplicates of any in the 1,500 collection. The two collections will be disposed of separately, as will the Spanish books in the General Collection, already described. Besides the Spanish books there are other collections of the most diverse character: medicine, Orientalia, German literature, English literature, etc., all having in common their period, from the sixteenth to the eighteenth century. There is also a collection of manuscripts from the earliest centuries down to the year 1450, when printing began.

It was at San Francisco in 1899 that Dr. Vollbehr's career as a book collector began, while visiting Adolph Sutro, who urged him to that career. "I had no book then, only my pocketbook, and it was empty," says Dr. Vollbehr, probably a bit figuratively. After several experimental collections he began restricting his purchases to incunabula, which are peerless in quality, which is the main virtue of an old book. "The quality of incunabula," he says, "consists not only in their rarity and age but also in their unique value for science and history as source books." It was on his second visit to America, in 1925, that he met Henry E. Huntington. "When Mme. Vollbehr and I were visiting the Huntington collection in Pasadena, she suddenly pointed to a manuscript. 'Isn't that a manuscript that you used to have?' she asked me. It was. 'Ah!' exclaimed Mr. Huntington, 'So these books and manuscripts came from the Vollbehr collection! I have inquired everywhere, trying to discover where they came from to the auction room, but with no success.' 'And I,' was my answer, 'have been attempting to find who bought those books of mine'!"

It is expected that Dr. Vollbehr will soon visit Southern California, probably during the present year.

S. L. MILLARD ROSENBERG.
University of California at Los Angeles.

Projects Completed by a Second Year German Class in Honor of the Centennial of Goethe's Death

Every member of the second year German class at Fairfax High School, Los Angeles, has completed some project bearing on the life and works of Johann Wolfgang von Goethe, the centennial of whose death is being celebrated not only in Germany but also in educational centers of our country and others.

The subjects suggested for the class projects number about 35 and include the various periods of Goethe's life as well as topics related to his varied activities, such as: Goethe in music, religion and politics; Goethe as a scientist and naturalist, theatrical manager, philanthropist; Goethe's philosophy, etc.

In addition to papers written on the above topics the following projects have been submitted: metrical translations of some of Goethe's poems, original stories based on the legend of the "Erlking," a set of slides on Goethe's life, a beautifully illustrated study of Frankfort am Main, Goethe's birthplace, a stage set for a scene from "Faust," a modernistic clay model of Goethe, and a Goethe crossword puzzle. Also valuable and worthy of mention is a bibliography of magazine articles on Goethe, covering a period of several years and including current publications. Another student has compiled accounts of various programs and celebrations both here and abroad in honor of Germany's greatest poet.

As a part of her project, Lillian Barnett, of S'31, now a student at L. A. J. C., and a post-graduate student at Fairfax, gave a song recital for the class, presenting on her program the following songs, words of which were written by Goethe: Heidenröslein, Das Veilchen, Mignon, Klärchens Lield in Goethe's Egmont, Wandrers Nachtlied.

During the month of May there were on display in the library these projects, as well as some beautiful editions of Goethe's works.

SUGGESTIONS FOR GOETHE PROJECTS

1. Goethe's boyhood under his fathers' roof (1749-1765); 2. Goethe's student years (1765-1771): a. Leipzig, b. Interim between Leipzig and Strassburg spent in Frankfurt, c. Strassburg University; 3. Weimar years of service: a. Celebrities there, b. First and second Swiss journey; 4. Goethe's friendship with Schiller; 5. Goethe's old age

and death; 6. Goethe in music; 7. Goethe as a scientist and naturalist (Lewes: pp. 336-337); 8. Influence of Shakespeare on Goethe (Lewes: Life and Works of Goethe, pp. 92-96); 9. Goethe as a theatrical manager (Lewes, pp. 434-461); 10. Read in translation some works of Goethe; 11. Metrical translation of a poem; 12. Musical setting of a poem; 13. Dramatization of some phase of Goethe's life; 14. Slides to illustrate some poem (Erlkönig); 15. Slides illustrating certain events in Goethe's life (Lecture to accompany); 16. Original story based on the old North German legend of the Eriking and his daughters; 17. Summary of Goethe's works with brief characterization of most important ones; 18. Bibliography of Goethe as treated in magazines; 19. Description of Frankfurt-am-Main, Goethe's birthplace, then and now; 20. Weimar, the city; 21. Goethe's centennial celebration: a. In Germany, b. Elsewhere, c. Opinions (see "Living Age" and also Clara Laughlin Travel Talks); 22. Goethe's philosophy as set forth in some of his poems; 23. Reports on magazine articles concerning Goethe; 24. Illustrate some poem or poems; 25. Clay model of Goethe; 26. Miniature stage set of a scene from "Faust"; 27. Puppet show; 28. Posters; 29. Goethe and religion-politics; 30. Goethe and the French Revolution—Napoleon; 31. Goethe, the philanthropist; 32. Goethe portfolio; 33. Faust legend.

HENRIETTA WAY.

A Suggested Emendation

TO THE EDITOR:

I have just been reading through with more than usual interest and care the April issue of the MODERN LANGUAGE FORUM and wish to offer my congratulations on the number of excellent articles and reviews presented. I do not know when I have seen as much good material in the same limited space.

There is one emendation I should like to suggest. In the very good summary of conditions made by Dr. Gidney on page 67 on the subject "Are You Going to Study in France?" there is one addition that should be most important. For example, it is only toward the end, under the head of "Make Social Contacts," that the American University Union, 174 Blvd. Saint-Germain, is mentioned, and that in a way that does not indicate at all its purpose and value. The Union is supported for the express purpose of giving all possible kinds of aid to American students who study in France. It can inform them where to go, what degrees to try for, what professors to see, all the practical steps necessary to take, furnishing them lists of French families, tutors, exchanges in French and English conversation, etc., etc. It offers them reading rooms, receptions, handles their mail, all without costing them a penny. Dr. Krans, who has been there for a dozen years, is the best prepared of any man in Paris to give help to American students, and he has competent assistants. In fact, the one most essential item in this article would have been: "As soon as you arrive in Paris, go at once to the American University Union for all further information."

I make this suggestion because my own experience as Director of the Union (1929-30) showed me how many students, literally hundreds, get into difficulty in French universities and only come to the Union after weeks or months of delay and sometimes even when it is too late to be helped out in time for a good year's work.

HUGH A. SMITH,
Chairman Dept. of French and Italian.
University of Wisconsin.

ASSOCIATION ACTIVITIES

La Première Classe
Et Son Importance Pédagogique

(Causerie à la réunion de la Modern Language Association of Southern California, le 30 Avril 1932.)

Mes chers Collègues,

Je dois à l'extrême amabilité de Mr. Shield ici présent le plaisir de me retrouver aujourd'hui parmi vous sous le toit hospitalier de cette Université de Californie où j'ai eu il y a quelques années l'honneur d'enseigner la littérature française.

Quand on est entre collègues, il est tout naturel, n'est-ce pas? qu'on parle boutique. Parler boutique, pour nous, c'est parler de méthodes d'enseignement, de pédagogie pratique, du métier enfin. Oui de métier. Car le métier de professeur, comme la plupart des autres, demande un apprentissage. On ne s'improvise pas professeur, pas plus qu'on ne s'improvise médecin. Permettez donc au vieux professeur que je suis, blanchi sous le harnais, de donner à ses jeunes collègues quelques conseils pratiques.

Au temps lointain, hélas! où j'étais étudiant d'agrégation en Sorbonne, tous les futurs professeurs de langues vivantes étaient tenus de faire un séjour ininterrompu d'au moins trois ans à l'étranger et ensuite un stage de deux ans dans les principaux lycés de Paris. Par groupes d'une douzaine, nous assistions un jour à une classe d'allemand, au Lycée Janson-de-Sailly, par exemple, un autre jour à une classe d'anglais au Lycée Louis-le-Grand ou ailleurs, et nous avions ainsi l'occasion de nous mettre à l'école des maitres les plus éminents dans l'art de conduire une classe. Des nombreuses observations et des précieux enseignements glanés au cours de ces deux années de "stage professionnel," comme on l'appelait, j'ai beaucoup retenu, cela va sans dire. Je vous parlerai aujourd'hui d'un point aur lequel nous avons autrefois

beaucoup insisté: je veux dire la première classe et son importance pédagogique.

Dans une des plus belles pages de son "Trésor des Humbles," Maurice Maeterlinck a montré quelle sorte de drame intérieur se joue quand deux personnes qui ne se connaissaient pas se trouvent pour la première fois en présence l'une de l'autre, quand deux âmes jusque-là étrangères s'affrontent pour la première fois dans un regard. Combien cela est plus vrai encore, et combien plus dramatique est la rencontre lors qu'elle a lieu entre un professeur et sa nouvelle classe! Rappelez-vous mes chers collègues, les regards scrutateurs, généralement dépourvus d'indulgence—"Cet âge est sans pitié!"—qui vous accueillent au début d'une nouvelle année scolaire sur le terrain du combat, au moment où vous faites votre première entrée dans la salle de classe. Pour ma part, cette minute dramatique m'a toujours fait songer aux *"corridas de toros,"* quand on lâche le taureau dans l'arène. Le fauve, c'est le professeur, et plus d'un se prépare à lui poser la première banderille.

Au début de la nouvelle année, il n'y a pas que vos élèves qui subissent un examen: celui auquel ils nous soumettent nous-mêmes est autrement important, autrement impitoyable. De cette redoutable épreuve dépend votre succès, non seulement pendant la présente année scolaire, mais pendant toute votre carrière. Or, cette épreuve, vous la subissez bon gré malgré pendant votre première heure de classe. Voilà pourquoi il est essentiel que vous en sortiez victorieux.

Pour cela, il faut s'y préparer avec le plus grand soin. Nous dresserons notre emploi du temps pour ainsi dire minute par minute. A la rigueur, nous écrirons ce plan sur un papier que nous garderons sous nos yeux. Il s'agit d'éviter à notre auditoire la lassitude, la monotonie, l'ennui enfin. C'est le moment ou jamais de faire appel à toutes nos ressources, à tous nos talents, à tout notre pouvoir de séduction et de persuasion. Car le temps n'est plus où l'on s'imaginait que la science est nécessairement austère, que plus on s'ennuie plus on apprend. De moins en moins on pardonne aux ennuyeux, aux "raseurs," pour employer le mot d'argot.

A la fin de la première classe, notre auditoire nous aura versés dans l'une ou l'autre de ces deux catégories, les "raseurs" ou les autres, et le jugement sera à peu près sans appel. Nous ferons donc tous nos efforts—sans en avoir l'air, bien entendu! —pour que cette première heure soit vivante, variée, pleine d'entrain et tout-à-fait exempte d'ennui.

"L'ennui naquit un jour de l'uniformité" a dit le poète. Nous fuirons l'uniformité, la routine. Dès que nous sentirons dans notre auditoire un peu de lassitude, un peu de flottement, vite nous passerons à un autre exercice. C'est si facile dans une classe de langues vivantes! Nous chanterons ou ferons chanter une vieille chanson, nous raconterons une anecdote amusante; ou bien encore nous ferons un dessin au tableau noir; nous mettrons en action une petite scène; nous passerons à l'explication d'un tableau mural. Enfin, nous tiendrons notre public constamment en haleine. Ainsi la première heure de classe semblera bien courte au maître et aux élèves, et les conséquences en seront incalculables.

Incalculables, le mot n'est pas trop fort. Le pli sera pris une fois pour toutes. Le professeur sera considéré comme intéressant; il apparaitra désormais auréolé de science, d'autorité et de prestige, et cette réputation le suivra et le précédera à travers toutes les années de sa carrière. "C'est la grâce que je vous souhaite. Ainsi soit-il!" pour employer la formule des prédicateurs.

On ne saurait par conséquent exagérer l'importance de la première heure de classe pour le professeur. Pour l'élève, cette importance est plus grande encore, si c'est possible. S'il est débutant surtout, vous lui ferez aimer ou détester pour toujours l'objet de votre enseignement, en l'espèce la langue française. On ne revient quère sur une première impression, moins encore quand on est à l'âge le plus impressionnable.

Quant a moi, j'ai toujours attribué mon peu de goût pour les mathématiques à l'insuffisance notoire de mon premier instituteur, homme austère et rébarbatif s'il en fut, qui tenta de m'initier aux mystères de l'arithmétique et sut si mal s'y prendre qu'il m'en dégoûta pour jamais. Que de fois depuis, en présence de nouveaux élèves, je me suis dit en songeant à mon professeur de mathématiques: "Attention. Ne faisons pas comme monsieur Villevieille." (Il s'appelait Villevieille.)

Il me resterait bien des choses à vous dire encore sur ce sujet, mes chers collègues; mais je craindrais en insistant par trop, de vous infliger ce supplice de l'ennui dont je vous ai dit qu'il faut l'éviter à tout prix. Laissez-moi en terminant vous dire que je suis à votre entière disposition pour vous donner toute espèce de renseignements que vous voudrez bien me demander et que vous êtes sûrs de me trouver à l'Institut France-Amérique, 724 S. Parkview, Los Angeles, quand vous me ferez l'honneur de venir me consulter.

Dans un précédent numéro du MODERN LANGUAGE FORUM, vous avez pu lire un article en anglais de Mme. Innis Scherer, notre Secrétaire, sur l'école que j'ai fondée ici, il ya bientôt cinq ans, l'Institut France-Amérique, où nous enseignons la langue et la littérature françaises avec les méthodes françaises dans une atmosphère française. Nous y avons un Cercle où se réunissent chaque semaine les personnes désireuses de parler français et d'entendre le français. Ce cercle n'est-il pas le rendez-vous tout indiqué de nos collègues, des professeurs de français de la région? La France est si loin de la Californie et les voyages sont si chers, —malgré les réductions!—que nos collègues devraient être enchantés de trouver à Los Angeles même un coin de France. Je vous demande donc votre collaboration et votre appui pour cette œuvre à laquelle le gouvernement français s'est intéressé dès le premier jour et qu'il a subventionné régulièrement chaque année.

En outre, nous avons décidé de faire cet été, du 24 Juin au 24 Juillet un cours de vacances spécialement réservé aux membres de l'enseignement qui désirent non seulement pratiquer la conversation française mais étudier la phonétique et la philologie. Ce cours est destiné à remplacer pour eux dans une certaine mesure un séjour en France, puisque l'on ne parlera que français dans les locaux de l'Institut, y compris dans la salle à manger, à l'heure du déjeûner, et même au-dehors, pendant les promenades ou les excursions en commun.

Je suis persuadé que nombre de nos collègues

voudront profiter de l'occasion qui leur est offerte. Ceux d'entre eux qui s'intéressent à ce cours de vacances et désirent de plus amples renseignements sont priés de s'adresser à l'Institut France-Amérique autant que possible avant la date du 15 Juin prochain.

Un autre cours pour les commençants aura lieu aussi à la même époque, et il est ouvert au public.

Permettez-moi encore en terminant de vous dire à nouveau tout mon plaisir de vous revoir, de me sentir au milieu d'amis qui travaillent pour le même idéal et qui unissent dans un même amour l'Amérique et la France.

JEAN GONTARD,
Agrégé de l'Université.
Directeur de l'Institut France-Amérique.
Los Angeles, California.

IN MEMORIAM

Elijah Clarence Hills

(1867-1932)

Now that Elijah Clarence Hills is gone from this life, those who ponder that loss will think first, if they knew him well, of his goodness and kindliness, and afterward of his scholarship and its well-earned renown. For what shall it profit a man to gain academic honor and not the love and respect of those closest about him? It is for the faithful friend that our deepest regret is evoked, greatly as we miss the vigorous and learned mind. Moreover, everyone warmed by his cordial greeting was also gratefully aware of his firmness and good judgment. Those that knew him best admired his balance of qualities. If he was frank, if he was kind, he was also practical and knowing; if he was conciliatory, his probity was alert and stern. Such a man, when also an outstanding scholar, is an inspiring teacher, and such for forty years was Professor Hills, for the last eight years Professor of Romance Philology at the University of California. Far beyond his academic field, his teaching extended into the spiritual lives of his pupils. They learned from him things of much greater worth than his learning alone, great as it was, could illumine. To the family of Elijah Clarence Hills, and to his colleagues and students at California, we offer our heartfelt sympathy.

S. L. MILLARD ROSENBERG.

Almost from the time (1922) of his arrival in California, Professor Hills interested himself in the work of the M. L. A. S. C., and soon became a member, continuing uninterruptedly as such up to the time of his death. He was guest speaker at several of our meetings and conducted a series of lectures at the Los Angeles City Institute in 1928. In his passing the Association shares the loss to the modern language field, and will miss one of its most distinguished members. E. C. Hills was of that rare type: Teacher-scholar, universally beloved.—Ed.

A New College in 1932

Teachers College, Columbia University, announces a plan for a new type of teacher training institution to open September, 1932. It will operate as an undergraduate unit at the college level.

This new college, to be under the direction of Dr. Thomas Alexander, professor of Education, Teachers College, will attempt to demonstrate radically different methods in the selection and training of young men and women who are to become teachers in nursery, elementary and secondary schools. While preparing these young people for teaching positions the new unit, which will grant the Bachelor of Science and the Master's degrees, will operate also as a demonstration college in which graduate students in Teachers College may observe improved methods in teacher training.

In this respect the new college will be to the field of teacher training what the Lincoln and Horace Mann Schools of Teachers College are to the field of elementary and secondary education. As these schools attempt to create and demonstrate more effective procedures in elementary and secondary education, the new college will attempt to create and demonstrate improved procedures in the training of teachers for elementary, secondary and nursery schools.

Rigid methods of elimination will be used in the selection of students. High school and college executives throughout America will be asked to cooperate in selecting those who show the richest promise of developing into highly competent teachers and educational leaders. Selection will be on the basis of good health, sound scholarship, desirable personal qualities, and promise of unusual growth. The student body will not be restricted to local sections of the country, but will be chosen from a wide geographical area.

This unusual care in creating the student body, to be limited the first year to 100 young men and 100 young women of outstanding ability and personality, will be taken because it is felt that mediocrity is today the curse of the teaching profession. Insistence that half the students be young men is based on the conviction that teaching, almost monopolized at present by women, should be a profession for men as well.

The duration of the period of study in the college will vary approximately from three to five years, according to the ability of the student, and will include at least one year spent in study and travel abroad. Students will be required to spend some time in actual work in industry and in business so that when they become teachers they will have an adequate conception of the work of the world into which most pupils who graduate from our American schools must enter. One year of satisfactory teaching service in co-operating private and public school systems will be required before a degree is granted. Assurance of such co-operation has been obtained from a number of school systems.

Cost of attendance at the college probably will not exceed $1,000 a year. It is hoped that a number of scholarships may become available for unusually promising young men and women who wish to prepare for the teaching profession and who

cannot meet tuition costs.

If the college is successful in achieving its purpose, it itself will not only develop teachers far superior to most of those of the present day, but its procedure will be adopted by teacher training institutions throughout the nation to bring an educational reconstruction that, first and last, depends upon a new race of teachers.

With its emphasis upon quality rather than quantity the new college, insofar as it succeeds and becomes influential in creating such a race of teachers, should tend to reduce the present oversupply of teachers of mediocre ability and personality and make the teaching profession as attractive to American youth of superior ability and personality as those professions and calling in which only the superior person can achieve success that is measured by social usefulness as well as by financial remuneration.

Students in the new college will at first be housed in the present dormitories of Teachers College and will utilize existing classrooms and laboratories. It is hoped that eventually new buildings wil be erected to house the college. Effort will be made to utilize to the utmost the opportunity which New York City provides as a rich cultural center. Moreover, the social life of the students will comprise an important factor of their training program.

Because problems of the future teacher will center about the child, the central core of the curriculum will deal with child nature and development and the students in training will have intimate contact, under careful guidance, with the children in laboratory schools of Teachers College and other institutions.

Because the future teacher must in a real sense be a social worker the curricula of the college will provide courses in social economy, sociology, economics, politics, and problems of civic and industrial life, and will look forward to providing each student active participation in some form of social work. An all-year camp is planned as an adjunct to the college to provide opportunities for field work in physical education, biology, astronomy, and other fields of science.

The college will reject the traditional point system. Graduation will be based upon satisfactory examinations of practical as well as academic character.

Faculty members of the new college will be selected as carefully as are the students. There will be close, intimate association between the student body and an outstanding faculty to bring about the contact of mind with mind, that contact of the spirit of the teacher with the ripening enthusiasm of the pupil, which is the most important of all factors in education.

Announcement

At the request of the Northern California Chapter of the A. A. T. S., Professor Scheville, of the University of California, has consented to give the following course, which was arranged for after the Summer Session Bulletin had been printed:

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